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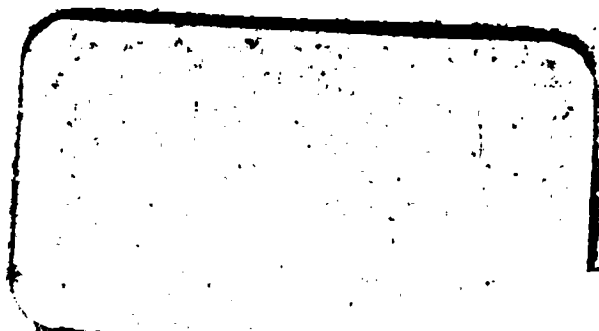
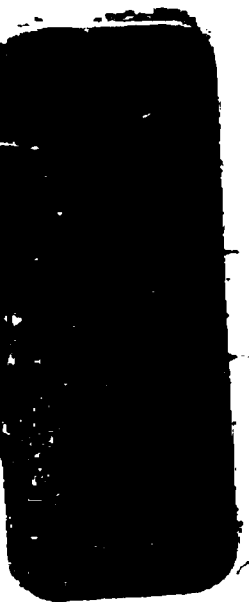
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HPΩNΔΟΥ ΜΙΜΙΑΜΒΟΙ



ἩΡΩΝΔΟΥ ΜΙΜΙΑΜΒΟΙ

HERONDAS

A FIRST RECENSION

BY

WILLIAM GUNION RUTHERFORD, M.A., LL.D.

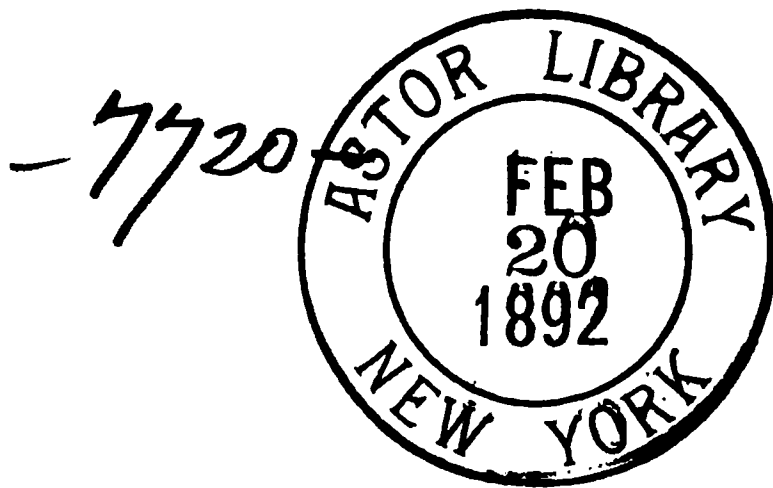
HEADMASTER OF WESTMINSTER ;
AUTHOR OF 'THE NEW PHRYNICHUS,' AND EDITOR OF BABRIUS,
THE FOURTH BOOK OF THUCYDIDES, ETC.

ὁ πηλὸς ἀχρις ἰγνυῶν προσέστηκεν

London
MACMILLAN AND CO.
AND NEW YORK

1891 *m*

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First Edition August 1891 ; Reprinted with corrections November 1891.

W. W. W. W. W.
W. W. W. W. W.
W. W. W. W. W.

PREFACE

It is a great grief to me that there has been so rapid a call for a second impression of this First Recension of Herondas. No one is better aware than myself of all its serious shortcomings, and I shall long for leisure to make a thorough study of the text.

Any improvements here made are almost in every particular due to the penetration and learning of others, being derived either from private letters addressed to me by Dr. Henry Jackson of Trinity College, Cambridge, Mr. Walter Headlam of King's College, Cambridge, Professor H. van Herwerden of Utrecht, or else from Reviews and criticisms which have appeared in various journals. Especially noteworthy are the three papers—by Mr. E. L. Hicks, Dr. Hy. Jackson, and Mr. Robinson Ellis—in the October number of the *Classical Review*.

October 1891.

PREFACE TO THE FIRST EDITION

IT is due to the kindness of Mr. Maunde Thompson that I have been able to attempt this reconstruction of the text of Herondas. He allowed me to see the proofs of the editio princeps in which a considerable part of the work of reconstruction was already completed by Mr. Kenyon. Indeed, throughout this recension I have necessarily supposed that any reader of it has Mr. Kenyon's edition also before him.

I am very grateful for much help from my colleague Mr. Sargeaunt.

I hope to be able before long to publish a complete edition of the mimes, and perhaps also an English translation with illustrative designs from ancient works of art.

W. G. RUTHERFORD.

July 1891.

INTRODUCTION

WHEN a book has been recently discovered, it is rash to do more than touch upon some of the principal points of interest in it. There must be much discussion and controversy before it is possible to treat these fully. The work of almost every philologist is bound to be affected more or less by the discovery of any six or seven hundred lines of Greek verse, but this is peculiarly true of the mimes of Herondas. Some books, many chapters, very many pages, even of works issued within the year, will have to be re-written in the light of the knowledge furnished by the new papyrus. A Curtius or an Osthoff will have to settle henceforward with the perfects *ὀρώρηκα* and *ἀκήκουκα*. Lexicographers will have to record words either unknown before, or else existing only in some corrupt passage of an ancient lexicon. Paroemiographers will discover that their predecessors knew but a small number of the proverbs in common use in Greece. The third and the seventh pieces will add valuable details to books on antiquities. It will be possible to estimate more accurately the proper place of

the mime in Greek literature. The discussion of the date of Herondas himself will be brought within narrower limits. For the textual critic material of no ordinary kind is provided by certain features in the papyrus, while the student of dialects will discover much to occupy him. Even the metre raises new points. In our nearly complete ignorance of the rules of the Greek pre-Christian scazon, it is interesting to find that the text of Herondas confirms the evidence of the fragments of Hipponax and Ananius as to the free admission of spondees to the fifth foot.

I do not believe that the date of Herondas will remain long open to contention. A study of the evidence supplied by the mimes will end, I conceive, in placing him in the third century B.C., and connecting him with the literary school at Cos to which Philetas and Theocritus belonged and which embraced many lesser names.

It will further, I think, be soon placed beyond dispute that the mimes of Herondas were not mere academic creations, but were really intended for representation. They are manifestly meant to 'fetch' the vulgar. The licence of the metre, especially in regard to elision and crasis, had perhaps the same purpose, its nearest English analogue being the eccentric rhymes of Hudibras.

But it will be more difficult to say whether any characteristics of the mimes are due to a mime-tradition. Such a tradition might explain a great deal—even *ὀρώρηκα* and *ἀκήκουκα* perhaps; perhaps also, as has been said, some points of versification,—but the evidence

requisite for a verdict in one way or another will not be easy to bring together.

Another question, sure to be answered at first in more ways than one, will perhaps be answered right before long. Has each mime a scene of its own? Is there a special background in each case for the action of the petty drama? There can be no doubt at all that the action of the second mime is laid in Cos. If we could only prove that the scene of one other was laid elsewhere, the answer would be given. But as yet there are only fragments of evidence for placing the action of any other of the mimes in another town (the third and the seventh in Cyzicus, for example), whereas there is a good deal of evidence for giving Cos the fourth mime as well as the second. Still, ultimately, the evidence will probably decide that each piece must have a scene of its own.

The vocabulary is extraordinarily interesting, comprising not only such expressive and natural compounds as *ἀστροδίφης* and *ἐπιλοξοῦν* which are only *ἄπαξ εἰρημένα* by accident, but also on the one hand words like *προκυκλῖς* the meaning of which has been preserved almost by a miracle, and on the other, terms like *βαυβών* to the signification of which there appears to be hardly a clue.

The Dialect has suffered sadly in transmission, being in some things almost consistently Atticized except that just enough evidence is left to show the Atticizing up. For example, *νιν* appears in almost every case, but in iii. 43 the true Ionic *μιν* is preserved in the corruption

ἴδωμι for *ἴδω μιν*, and in v. 70 in the corruption *μέν*. I hope soon to show that the same is true in regard to forms like *έωντοῦ*, *σεωντοῦ*, etc. But the present text being only a first recension, made in the pressure of much other discordant and almost contradictory work, leaves endless points undecided, and among others, the puzzling question of psilosis which has got to be settled sooner or later if Herodotus and Herondas are to be read with comfort. Some points of syntax too will certainly repay investigation, as for instance the use of the future, especially *έπεις*, where in Attic the aorist optative in *άν* would be sure to appear.

With the bearing of the papyrus upon textual criticism in its most comprehensive form I hope to deal in detail in a critical edition.

The absence of accents on certain words of the text is intentional. It is meant to suggest either uncertainty or corruption. Missing letters are each represented by a dot.

My own conjectures can only be discovered by comparing the text with that of the editio princeps.

I

ΠΡΟΚΥΚΛΙΣ Η ΜΑΣΤΡΟΠΟΣ

Μητρίχη : wife of Mandris (mother of Myrtalê and Entimê).

Γυλλίς : an old woman. Θρέϊσσα : servant to Metrichê.

Μητριχη

Θρέϊσσ', ἀράσσει τὴν θύρην τις· οὐκ ὄψει
εἷ τις παρ' ἡμέας ἐξ ἀγροικίης ἦκει ;

Θρεῖσσα

τὴν μὲν θύρην ἔρειδε· τίς συ ; δειμαίνεις
ἄσσον προσελθεῖν ;

Γυλλις

ἦν, ἰδού, πάρειμ' ἄσσον.

Θρεῖσσα

τίς δ' εἷς συ ;

5

Γυλλις

Γυλλίς, ἡ Φιλαινίδος μήτηρ·
ἄγγελον ἔνδον Μητρίχῃ παροῦσάν με.

Θρεῖσσα

καλεῖ τις·

Μητριχη

ἔστιν Γυλλίς, ἀμμία Γυλλίς.

στρέψον τι, δούλη· τίς σέ μοῖρ' ἔπεισ' ἔλθειν,
 Γυλλίς, πρὸς ἡμέας ; τί σὺ θεὸς πρὸς ἀνθρώπους ;
 ἤδη γάρ εἰσι πέντε κου, δοκέω, μῆνες 10
 ἐξ οὗ σε, Γυλλίς, οὐδ' ὄναρ μὰ τὰς Μοίρας
 πρὸς τὴν θύρην ἐλθοῦσαν εἶδέ τις ταύτην.

Γυλλίς

μακρὴν ἀποικέω, τέκνον, ἐν δὲ τῆς λαύρης
 ὁ πηλὸς ἄχρις ἰγνυῶν προσέστηκεν,
 ἐγὼ δὲ δραίνω μυῖ ὅσον· τὸ γὰρ γῆρας 15
 ἡμέας καθέλκει χῆ σκιὴ παρέστηκεν.

Μητριχη

θαρσυνε καὶ μὴ τοῦ χρόνου καταψεύση
 γηρας φιλεῖ γάρ, Γυλλί, χητέρους ἄγχειν.

Γυλλίς

σίλλαινε ταῦτα· τῆς νεωτέρης ὑμῖν
 πρόσεστιν ἄλλ', οὐ τοῦτο· μή σε θερμήνης. 20
 ἀλλ' ὦ τέκνον, κόσον τιν' ἤδη χηραίνεις
 χρόνον, μόνη τρύχουσα τὴν μίαν κοίτην ;
 ἐξ οὗ γὰρ εἰς Αἴγυπτον ἐστάλη Μάνδρις
 δέκ' εἰσὶ μῆνες κούδὲ γράμμα σοι πέμπει,
 ἀλλ' ἐκλέλυσται καὶ πέπωκεν ἐκ καινῆς. 25
 κεῖ δ' ἐστὶν οἶκος τῆς θεοῦ· τὰ γὰρ πάντα
 ὅσσ' ἔστι κου καὶ γίνετ' ἔστ' ἐν Αἰγύπτῳ—
 πλοῦτος, παλαίστρη, δύναμις, εὐδία, δοξα,
 θεαί, φιλόσοφοι, χρυσίον, νεηνίσκοι,
 θεῶν ἀδελφῶν τέμενος, ὁ βασιλεὺς χρηστός, 30
 μουσήιον, οἶνος, ἀγαθὰ πάνθ' ὅσ' ἂν χρήζη,
 γυναῖκες ὀκόσους οὐ μὰ τὴν Αἶδεω κούρην
 ἀστέρας ἐνεγκεῖν οὐρανὸς κεκαύχεται,
 τὴν δ' ὄψιν οἶαι πρὸς Πάριν κοθ' ὥρμησαν.

Μητρική

ἐγὼ δ' ἄν, οἶμαι, καλλονῇ λάθοιμ' αὐτάς
νικῶσα.

35

Γυλλισ

κοίην οὖν τάλαινά σὺ ψυχὴν
ἔχουσα θάλπεις τὸν δίφρον ; τάχ' οὖν λήσεις
γηρᾶσα καὶ σευ τὸ ὄριμον τέφρῃ κάψει.
παράκλινον ἄλλῃ χῆμέρας μετάλλαξον
εἰς γοῦν δὺ' ἢ τρεῖς χίλαρὴν κατάστηθι
ἄνδρα πρὸς ἄλλον· νηὺς μίῃς ἐπ' ἀγκύρης
οὐκ ἀσφαλῆς ὁρμούσα.

40

Μητριχὴ

κεῖνος ἦν ἔλθῃ—

Γυλλις

τέθνηκε Μάνδρις· μηδὲ εἰς ἀναστήσῃ·
 με . . . αἱ . . . τοῦ . . . Δε ἄγριος χείμων
 κούδ' εἰς οἶδεν 45
 ἡμε . . . ἀστατος γὰρ ἀνθρώποις
 ἡ . ἀλλὰ μή τις ἔστηκε
 σύνεγγυς ἡμῖν ;

Μητριχη

οὐδὲ εἰς.

Γυλλις

ἄκουσον δὴ
 ἄ σοι χρονίζουσ' ὦδ' ἔβην ἀπαγγεῖλαι·
 ὁ Ματαχίνης τῆς Παταικίου Γρύλλος,
 ὁ πέντε νικῶν ἄθλα παῖς μὲν ἐν Πυθοῖ,
 δις δ' ἐν Κορίνθῳ τοὺς ἱουλον ἀνθεύοντας—
 ἄνδρας δ' ἐπ' ἴσον δις καθεῖλε πυκτεύσας—
 πλουτέων θ' ὀκοῖον ! οὐδὲ κάρφος ἐκ τῆς γῆς

50

κινέων, ἄθικτος ἐὼν Κυθηρης· ἦν, σφρηγίς. 55
 ἰδὼν σε καθ' ὁδὸν τὴν Μίσσης ἐκύμηνε
 τὰ σπλάγχν' ἔρωτι καρδίην ἀνοιστρηθείς.
 καί μεν οὔτε νυκτὸς οὔτ' ἐφ' ἡμέρην λείπει
 τὸ δῶμα, τέκνον, ἀλλὰ μεν κατακλαίει
 καί σ' ἀγκαλίζει καὶ ποθέων ἀποθνήσκει. 60
 ἀλλ' ὦ τέκνον μοι Μητρίχῃ μίαν ταύτην
 ἁμαρτίην δός· τῇ θεῷ κατάρτησον
 σεωυτήν, τὸ γήρας μὴ λάθῃ σε πρόσβλεψαν·
 δι' οἷα πρήξεις ἦδε σοι χάρις κεῖται—
 δοθήσεται τι μέζον ἢ δοκεῖς. σκέψαι, 65
 πείσθητί μοι· φιλεῖ σε.

Μητριχῃ

ναὶ μὰ τὰς Μοίρας,
 Γυλλίς, τὰ λευκὰ τῶν τριχῶν ἀπαμβλύνει
 τὸν νοῦν· μάτην γὰρ Μάνδριος κατακλαίεις.
 μὰ τὴν φίλῃν Δήμητρα ταῦτ' ἔγωγ' ἄλλης
 γυναικὸς οὐκ ἂν ἡδέως ἐπήκουσα, 70
 χολὴν δ' αἰεὶ δεῖν πῶλον ἐξεπαιδεύθην
 καὶ τῆς θύρης τὸν οὐδὸν ἐχθρὸν ἡγεῖσθαι.
 σὺ δ' αὖτις ἔς με μηδὲ ἔν, φίλῃ, τοῖον
 φέρουσα χῶρει· μῦθον δὲ τῆς μετρηίης
 πρέπει γυναιξὶ τῆς νέης ἀπάγγελλε, 75
 τὴν Πυθίῳ δὲ Μητρίχῃ ἕα θάλπειν
 τὸν δίφρον· οὐ γὰρ ἐνγελαῖ τις ἐς Μάνδριν.
 ἀλλ' οὐκὶ τούτων, φασί, τῶν λόγων Γυλλίς
 δεῖται. Θρεῖσσα, τὴν μελαινίδ' ἔκτριψον
 χήκτημόριον εσφρεῖσα καὶ εἰπεν ἀκρητον 80
 καὶ ὕδωρ ἐπιστάξασα δὸς πιεῖν.

Θρεῖσσα

δώσω.

Μητριχῃ

τῇ, Γυλλί, πῖθι· δέξον οὐ σ' ὀργισθεῖσαν.

Γυλλις

πείσουσά σ' ἦλθον, ἄλλα ων . . . Ν

Μητριχη

ὦν οὖνεχ' ἔν μοι, Γυλλι, ωνα

Γυλλις

ὅ σοι γένοιτο· μᾶ, τέκνον, προπίνω σοι. 85
 ἡδύς γε ναὶ Δήμητρα

Μητριχη

ἡδίων' οἶνον, Γυλλίς, οὐ πιπράσκει τις.

Γυλλις

σὺ δ' εὐτύχει μοι, τέκνον, α
 ταύτην, ἐμοὶ δὲ Μυρτάλη τε καὶ Ἐντίμη
 νέαι μένοιεν ἔστ' ἂν ἐνπνέη Γυλλίς. 90

1

ΠΡΟΝΟΒΟΣΚΟC

SCENE : the law courts in the town of Cos.

Βάρταρος: a pander, who accuses Thales of assault.

Μυρτάλη : slave of Battarus. **Γραμματεὺς.**

Βατταρος

*** Ἄνδρες δικασταί,** τῆς γενῆς μὲν οὐκ ἐστé
ἡμέων κριτὰ δήκουθεν οὐδέ τῆς dóξης
οὐδ' εἰ Θαλῆς μὲν οὗτος ἀξίνην τὴν νηϋν
ἔχει ταλάντων πέντ' ἐγὼ δ' ἐμούς αἶρτους

. . . περεζει Βάπταρον . . . ΗΜ . . ΔC 5
. . . καὶ . ωαυτον γαρ . . . κλαυσαι
. . . ΙΗCOMACTOCHΙΑC . . ΝΧΩΡΗ
. . . ΜΕΝ . . ΤΙ τῆς πόλιος κήγώ
. . . κως βουλόμεθα κάλλωσ ημέας
. . . ΟC ἐλκει προστάτην . . ΜΕΝΝΗΝ 10
. . . ΩΝΤΑΠΥΞ . . ΝΙΚΗΚΕΝ
. . . ΝΗΣ . . ΟΦΩΝΔΕΚ . . ΝΥΝ ᾄγχει
. . . ΗC . . ΕΑ ταύτά τ' ἠλίου δύντος
ανευθε μοχθων, ἅνδρες, ειληχε χλαιναν

. . . ΝΩC . . ΙΩΙ ΠΡΟСТАТ . . ΕΘ ὦρισμαι 15
. . . ΕΖΑΚΗΣΕΛ . . Α .
. . . ОУСАП , . НКѢТЕСТАТИН κακήν λιμόν
. . . НАС ἐκ Týρου τι τῷ δήμῳ
. . . ωρε ἤν γάρ οὔθ' οὗτος πυρούς
. . . αληθειν οὔτ' ἐγὼ πάлин пεινηн 20
εἰ δ', οὔνεκεν πλεῖ τὴν θάλασσαν ἥ χλαιναν
ἔχει تريών μνέων Ἀπτικῶν ἐγὼ δ' οἰκέω
ἐν γῇ, τρίβωνα καὶ ασκέρας σαπραs ἑλκων,

βίη τιν' ἄξει τῶν ἐμῶν ἔμ' οὐ πείσας,
 καὶ ταῦτα νυκτός, οἷχεθ' ἡμῖν ἢ ἄλεωρῇ 25
 τῆς πόλιος, ἄνδρες, κῆφ' ὅτέφ σεμνύνεσθε,
 τὴν αὐτονομίην ὑμέων Θαλῆς λύσει
 τὸν χρῆν ἐωυτὸν ὅστις ἐστὶ κῆξ οἴου
 πηλοῦ πεφύρητ' εἰδότ', ὡς ἐγὼ ζώειν 30
 τῶν δημοτῶν φρίσσοντα καὶ τὸν ἥκιστον·
 νῦν δ' οἱ μὲν ἐόντες τῆς πόλιος καλυπτῆρες
 καὶ τῇ γενῇ φυσῶντες οὐκ ἴσον τούτῳ,
 πρὸς τοὺς νόμους βλέπουσι κῆμέ τὸν ξεῖνον
 οὐδεὶς πολιήτης ἠλόησεν οὐδ' ἦλθεν
 πρὸς τὰς θύρας μευ νυκτός οὐδ' ἔχων δᾶδας 35
 τὴν οἰκίην ὑφῆψεν οὐδὲ τῶν πορνέων
 βίη λαβὼν οἷχωκεν· ἀλλ' ὁ Φρὺξ οὗτος,
 ὁ νῦν Θαλῆς ἐών, πρόσθε δ', ἄνδρες, Ἀρτίμμης,
 τὰ πάντα ταῦτ' ἔπραξε κοῦκ ἐπηδέσθη
 οὔτε νόμον οὔτε προστάτην οὔτ' ἄρχοντα. 40
 καίτοι λαβὼν μοι, γραμματεῦ, τῆς αἰκείης
 τὸν νόμον ἄνειπε, καὶ σὺ τὴν ὀπὴν βῦσον
 τῆς κλεψύδρης, βέλτιστε, μέχρις οὗ εἶπη,
 μὴ πρὸς τε κυσος φησι χω ταπης ἡμῖν
 τὸ τοῦ λόγου δὴ τοῦτο ληΐης κύρση. 45

Γραμματεὺς

“ἐπὴν δ' ἐλεύθερός τις αἰκίσῃ δούλῃ
 ἢ ἔλκων ἐπίσπῃ, τῆς δίκης τὸ τίμημα
 διπλοῦν τελείτω.”

Βατταρος

ταῦτ' ἔγραψε Χαιρώνδης,
 ἄνδρες δικασταί, κοῦκὶ Βάτταρος χρήζων
 Θαλὴν μετελθεῖν. 50

Γραμματεὺς

“ἦν θύρην δέ τις κόψῃ
 μνῆν τινέτω,” φήσ', “ἦν δὲ πὺξ ἀλοιήσῃ
 ἄλλην πάλι μνῆν.” ἦν δὲ τῷ οἰκί' ἐμπρήσῃ

ἢ οὖρους ὑπερβῆ, χιλίας τὸ τίμημα
ἔνειμε, κῆν βλάβῃ τι, διπλόον τίνειν.

Βατταρος

ᾧκει πόλιν γάρ, ᾧ Θαλῇ, σὺ δ' οὐκ οἶσθα 55
οὔτε πόλιν οὔτε κῶς πόλις διοικεῖται·
οἰκεῖς δὲ σήμερον μὲν ἐν Βρικινδήροις,
ἐχθὲς δ' ἐν Ἀβδήροισιν, αὔριον δ', ἣν σοι
ναῦλον διδῶ τις, ἐς Φασηλίδα πλώσει.
ἐγὼ δ' ὅκως ἂν μὴ μακρηγορέων ὑμέας, 60
ᾧνδρες δικασταί, τῇ παροιμίῃ τρύχω,
πέπονθα πρὸς Θάλητος ὅσσα χῆ' μ' πίσση
μῦς· πύξ ἐπλήγην, ἡ θύρη κατήρακται
τῆς οἰκίης μευ τῆς τελέω τρίτην μισθοῦ,
τὰ ὑπέρθυρ' ὀπτά. δεῦρο, Μυρτάλη, καὶ σύ 65
δέξον σεωυτὴν πᾶσι· μηδὲν αἰσχύνεν·
νόμιζε τούτους τοὺς ὀρῆς δικάζοντας
πατέρας, ἀδελφοὺς ἐμβλέπειν. ὀρήτ', ἄνδρες,
τὰ τίλματ' αὐτῆς καὶ κάτωθε κᾶνωθε
ὥς λεία ταῦτ' ἔτιλλεν οὐναγῆς οὗτος 70
ὅθ' εἴλκεν αὐτὴν κήβιάζετ'. ᾧ Γῆρας,
σοὶ θυέτω ἐπεὶ τόλμαν ἐξεφύσησεν
ὥσπερ φιλ ἐνσαμωικοτοβρεγκος.
γελᾶς ; κίναιδός εἰμι κοῦκ ἀπαρνεῦμαι,
καὶ Βάτταρός μοι τοῦνομ' ἐστὶ χῶ πάππος 75
ἣν μοι Σίσυμβρος χῶ πατὴρ Σισυμβρίσκος,
κῆπορνοβόσκευν πάντες ἀλλ' ἔκητ' ἀλκῆς
θαρσέων λεηλατοῖμ' ἂν εἰ Θαλῆς εἶην.
ἐρᾶς συ μὲν ἴσως Μυρτάλης, οὐδὲν δεινόν,
ἐγὼ δεπγρεον ταῦτα δούς ἐκεῖν' ἔξεις· 80
ἡ νῆ Δί' εἴ σευ θάλπεται τι τῶν ἔνδον,
ἐμβυσον ἐς τὴν χεῖρα Βαττάρῳ τιμὴν
καὐτὸς τὰ σεωυτοῦ θλῆ λαβὼν ὅκως χρήξεις.
ἐν δ' ἐστίν, ἄνδρες· ταῦτα μὲν γὰρ εἴρηται
πρὸς τοῦτον· ὑμεῖς δ' ὥς ἀμαρτύρων εὖντων 85
γνώμη δικαίῃ τὴν κρίσιν διαιτᾶτε·
κῆν δ' οἶον ἐς τὰ δοῦλα σώματα σπεύδῃ

κῆς βάσανον αἰτῇ, προσδίδωμι κῆμεωντόν·
 λαβών, Θαλῇ, στρέβλου με· μῶνον ἢ τιμὴν
 ἐν τῷ μέσῳ ἔστω. ταῦτα τρυτάνη Μίνως 90
 οὐκ ἂν δικάζων βέλτιον διήτησε.
 τὸ λοιπόν, ἄνδρες, μὴ δοκεῖτε τὴν ψῆφον
 τῷ πορνοβοσκῷ Βαττάρῳ φέρειν, ἀλλὰ
 ἅπασιν τοῖς οἰκεῦσιν τὴν πόλιν ξείνοισιν.
 νῦν δέξεθ' ἢ Κῶς χῶ Μέροψ κόσον δραίνει, 95
 χῶ Θεσσαλὸς τίν' εἶχε Χήρακλῆς δόξαν,
 Χῶσκληπίος κῶς ἦλθεν ἐνθάδ' ἐκ Τρίκκης,
 κῆτικτε Λητοῦν ὧδε τεῦ χάριν Φοίβη.
 ταῦτα σκοπεῦντες πάντα τὴν δίκην ὀρθῇ
 γνώμῃ κυβερνᾶθ' ὥς ὁ Φρῦξ τανῦν ὑμῖν 100
 πληγεῖς ἀμείνων ἔσσετ', εἴ τι μὴ ψεῦδος
 ἐκ τῶν παλαιῶν ἢ παροιμίῃ βάσει.

III

ΔΙΔΑΣΚΑΛΟΣ

SCENE : the house of an elementary schoolmaster in Cyzicus (?)

Μητροτίμη : mother of Κότταλος.

Λαμπρίσκος : schoolmaster.

Μητροτιμη

Οὕτω τί σοι δοίησαν αἱ φίλαι Μοῦσαι,
Λαμπρίσκε, τερπνόν, τῆς ζόης τ' ἐπαυρέσθαι.
τοῦτον κατ' ὤμου δεῖρον ἄχρισ ἢ ψυχὴ
αὐτοῦ ἐπὶ χειλέων μῶνον ἢ κακὴ λειφθῇ.
ἔκ μεν ταλαίνης τὴν στέγην πεπόρθηκεν
χαλκίνδα παίζων—καὶ γὰρ οὐδ' ἀπαρκεῦσιν
αἱ δορκάδες, Λαμπρίσκε—συμφορῆς δ' ἤδη
ὄρμᾳ ἐπὶ μέζον κοῦ μὲν ἢ θύρῃ κεῖται
τοῦ γραμματίστεω, καὶ τριηκὰς ἢ πικρὴ
τὸν μισθὸν αἰτεῖ.

5

10

Κοτταλος

κῆν τὰ Ναυνάκου κλαύσω
οὐκ ἂν ταχέως λήξειε τήν γ' ἐμὴν παίστρεν.

Μητροτιμη

ὄκουπερ οἰκίζουσιν οἳ τε προὔνικοι
χοῖ δρηπέται σάφ' οἶδε χῆτέρῳ δέξαι,
χῆ μὲν τάλαινα δέλτος, ἣν ἐγὼ κάμνω
κηροῦς' ἐκάστου μηνὸς, ὀρφανὴ κεῖται

15

πρὸ τῆς χαμεύνης τοῦ ἐπὶ τοίχον ἐρμῖνος.
 κῆν μηκέτ' αὐτὴν οἶον Ἀΐδην βλέψας
 γράψῃ μέν, οὐδὲν καλόν, ἐκ δ' ὅλον ξύει.
 αἱ δορκάδες δὲ ναὶ παρῶ τε καὶ Ἀπολλων
 ἐν τῇσι φύσης τοῖς τε δικτύοις κεῖνται 20
 καὶ τῇ κύθρῃ ἡμέων τῇ ἐπὶ παντὶ χρώμεσθα.
 ἐπίσταται δ' οὐδ' ἄλφα συλλαβὴν γνῶναι
 ἣν μή τις αὐτῷ τῶντὸ πεντάκις βώσῃ.
 τριθημέρῃ Μάρωνα γραμματίζοντος
 τοῦ πατρὸς αὐτῷ τὸν Μάρων' ἐποίησεν 25
 οὗτος Σίμων' ὁ χρηστὸς ὥστ' ἔγωγ' εἶπα
 ἄνουν ἐμεωυτὴν ἥτις οὐκ ὄνους βόσκειν
 αὐτὸν διδάσκω γραμμάτων δὲ παιδείην
 δοκεῖσ' ἄρωγόν τῆς ἁωρίας ἔξειν.
 ἐπὴν δὲ δὴ καὶ ῥῆσιν οἶα παιδίσκον 30
 ἣ ἐγὼ μιν εἰπεῖν ἣ ὁ πατὴρ ἀνώγωμεν,
 γέρων ἀνὴρ ὥσιν τε κῶμμασιν κάμνων
 ἐνθαῦτα κοσκίνου ἐκ τετρημένου σήθει.

Λαμπρισκος

Ἀπολλων ἀγρεῦ, τοῦτο, φημι, χῆ μάμμη,
 τάλας, ἐρεῖ σοι—κῆστὶ γραμμάτων χήρη— 35
 χῶ προστυχὼν Φρύξ.

Μητροτιμη

ἦν δὲ δὴ τι καὶ μέζον
 γρύξαι θέλωμεν, ἣ τριταῖος οὐκ οἶδεν
 τῆς οἰκίης τὸν οὐδόν, ἀλλὰ τὴν μάμμην
 γρηῦν γυναῖκα κῶρφανὴν βίου κείρει,
 ἣ τοῦ τέγευς ὑπερθε τὰ σκέλεα τείνας 40
 κάθηθ' ὅκως τις καλλίης κάτω κύπτων.
 τί μεν δοκεῖς τὰ σπλάγχνα τῆς κακῆς πάσχειν
 ἐπὴν ἴδω μιν.

Λαμπρισκος

κοῦ τόσος λόγος τοῦδε ;

Μητροτιμη

ἀλλ' ὁ κέραμος πᾶς ὥσπερ ἵτρια θλήται,
 κήπην ὁ χείμων ἐγγὺς ἤ, τρί' ἡμαιθα 45
 κλαίουσ' ἐκάστου τοῦ πλατύσματος τίνω.
 ἐν γὰρ στόμ' ἐστὶ τῆς συνοικίης πάσης
 τοῦ Μητροτίμης ἔργα Κοττάλου ταῦτα
 ἀληθὶν' ὥστε μηδ' ἰδοντα κινησαι.
 ὄρη δ' ὁκοίως τὴν ῥάχιν λελέπρηκε 50
 πᾶσαν καθ' ὕλην οἶα Δήλιος κυρτεύς
 ἐν τῇ θαλάσσῃ τῶμβλὺ τῆς ζόης τρίβων.
 τὰς ἐβδόμας τ' ἄμεινον εἰκάδας τ' οἶδε
 τῶν ἀστροδιφέων, κοῦδ' ὕπνος μιν αἰρεῖται
 νοεῦνθ' ὅθ' ὑμεῖς παιγνίην ἀγινεῖτε. 55
 ἀλλ' εἴ τί σοι, Λαμπρίσκε, καὶ βίου πρῆξιν
 ἐσθλὴν τελοῖεν αἶδε καγαθῶν κύρσαις,
 μὴ ἔλασσον αὐτὰ Μητροτίμη μοι ἐπεύχεο·
 ἔξει γὰρ οὐδὲν μέζον.

Λαμπρισκος

Εὐθίης κοῦ μοι ;

κοῦ Κόκκαλος ; κοῦ Φίλλος ; οὐ ταχέως τοῦτον 60
 ἀρεῖτ' ἐπ' ὤμου τῇ Ἀκέσεω σεληναίῃ ;
 δέξον τέ σ' αἰνέω τᾶργα, Κότταλ', ἃ πρήσσεις·
 οὐ σοι ἔτ' ἀπαρκεῖ τῇσι δορκάσιν παίζειν ;

Κοτταλος

ἀστραβδοκῶσπερ οἶδα.

Λαμπρισκος

πρὸς δὲ τὴν παίστριν

ἐν τοῖσι προὔνικοισι χαλκίζεις φοιτέων. 65
 ἐγὼ σε θήσω κοσμιώτερον κούρης,
 κινεῦντα μηδὲ καρφίου τό γ' ἥκιστον.
 κοῦ μοι τὸ δριμὺ σκῦτος—ἡ βοὸς κέρκος—
 τῷ τοὺς πεδήτας κάποτάκτους λωβεῦμαι ;
 δότω τις ἐς τὴν χεῖρα πρὶν χολὴν λῆξαι. 70

Κοτταλος

μή, μὴ ἱκετεύω, Πρισκε, πρὸς σε τῶν Μουσέων
καὶ τοῦ γενείου τῆς τε Κοττίδος ψυχῆς,
μὴ τῷ με δριμεῖ τῷ ἐτέρῳ δὲ λώβησαι.

Λαμπρισκος

ἀλλ' εἰς πονηρός, Κότταλ', ὥστε καὶ περνάς
οὐδεὶς σ' ἐπαινέσειεν οὐδ' ὅκου χώρας
οἱ μῦς ὁμοίως τὸν σίδηρον τρώγουσιν.

75

Κοτταλος

κόσας, κόσας, Λαμπρίσκε, λίσσομαι, μέλλεις
ἔς μ' ἐνφορῆσαι ;

Λαμπρισκος

μὴ μέ, τήνδε δ' εἰρώτα.

Κοτταλος

τατᾶ, κόσας μοι δώσετ' εἰ ἔτι σοι ζῶω
φέρειν.

80

Μητροτιμη

ὅσας ἂν ἡ κακὴ σθένη βύρσα.

Κοτταλος

παῦσαι· ἱκαναί, Λαμπρίσκε.

Λαμπρισκος

κάκ' ἔργα πρήσσω.

καὶ σὺ δὴ παῦσαι

Κοτταλος

οὐκέτ', οὐκέτι πρήξω,
ὄμνυμί σοι, Λαμπρίσκε, τὰς φίλας Μούσας.

Λαμπρισκος

ὄσσην δὲ καὶ τὴν γλάσσαν, οὗτος, ἔσχηκας.
πρὸς σοι βαλέω τὸν μῦν τάχ' ἦν πλέω γρύξης. 85

Κοτταλος

ἰδού, σιωπῶ· μή με, λίσσομαι, κτείνης.

Λαμπρισκος

μέθεσθε, Κόκκαλ', αὐτόν.

Μητροτιμη

οὐδέκω λήξεις,
Λαμπρίσκε, δεῖρον δ' ἄχρισ ἥλιος δύη.

Λαμπρισκος

ἄλλ' ἔστιν ὕδρης ποικιλώτερος πολλῶ,
καὶ δεῖ λαβεῖν μιν—

90

Μητροτιμη

κῆπὶ βυβλίῳ δεῖρον
τὸ μηθὲν ἄλλας εἵκοσιν γε· καὶ ἦν μέλλῃ
αὐτῆς ἄμεινον τῆς Κλεοῦς ἀναγνῶναι,
ἴσς', ἂν λάθοις τὴν γλάσσαν ἐς μέλι πλύνας.
ἐρέω ἐπιμηθέως τῷ γέροντι, Λαμπρίσκε,
ἐλθοῦς' ἐς οἶκον ταῦτα, καὶ πέδας ἤξω
φέρουσ' ὅκως μιν σύμποδ' ὧδε πηδῶντα
αἱ ποτνίαι βλέπωσι τὰς ἐμίσησεν.

95

IV

ΑΣΚΛΗΠΙΩΙ ΑΝΑΤΙΘΕΙCΑΙ ΚΑΙ ΘΥCΙΑΖΟΥCΑΙ

SCENE : perhaps the Asclepiëum in the suburbs of Cos.

(Ἄλφα) Lady (not named in the papyrus, but here called Alpha for convenience' sake), and her servant Κοκκάλη.

Κυννώ : another lady with a servant Κύδιλλα. Νεωκόρος or verger.

Ἀλφα

Χαίροις, ἄναξ Παίηον, ὃς μέδεις Τρίκκης
καὶ Κῶν γλυκεῖαν κήπιδανρον ᾠκηκας·
σὺν καὶ Κορωνὶς ἢ σ' ἔτικτε χῶπόλλων
χαίροιεν, ἥς τε χειρὶ δεξιῇ ψαύεις
Ἑγία τε χῶνπερ οἶδε τίμιοι βωμοί, 5
Πανακῇ τε κήπιώ τε κῆσῶ χαίροι,
χοῖ Λεωμέδοντος οἰκίην τε καὶ τείχη
πέρσαντες, ἱητῆρες ἀγρίων νούσων,
Ποδαλείριός τε καὶ Μαχάων χαιρόντων.
χῶσοι θεοὶ σὴν ἐστιήν κατοικεῦσιν 10
καὶ θεαί, πάτερ Παίηον, ἴλεω δεῦτε·
τῶλέκτορος τοῦδ' ὄντιν' οἰκίης τοίχων
κήρυκα θύω τὰπίδορπα δέξαισθε.
οὐ γάρ τι πολλὴν οὐδ' ἔτοιμον ἀντλεῦμεν·
ἐπεὶ τάχ' ἂν βοῦν ἢ νενημένην χοῖρον 15
πολλῇ φορίνῃ, κοῦκ ἀλέκτορ', ἱητρα
νούσων ἐποιεύμεσθα τὰς ἀπέψησας
ἐπ' ἡπίας συ χειῖρας ὦδ', ἄναξ, τείνας.
ἐκ δεξιῆς τὸν πίνακα, Κοκκάλη, στήσον

τῆς Ὑγίης. μᾶ, μᾶ· καλῶν, φίλη Κυννοί, 20
 ἀγαλμάτων· τίς ἦρα τὴν λίθον ταύτην
 τέκτων ἐποίει καὶ τις ἐστὶν ὁ στήσας ;

Κυννω

οἱ Πρηξιτέλεω παῖδες· οὐχ ὀρῆς κείνα
 ἐν τῇ βάσει τὰ γράμματ' ; Εὐθίης δ' αὐτά
 ἔστησεν ὁ Πρήξωνος. 25

Αλφα

Ἰλεως εἶη
 καὶ τοῖσδ' ὁ Παιὼν καὶ Εὐθίη καλῶν ἔργων.
 ὄρη, φίλη, τὴν παῖδα τὴν ἄνω κείνην
 βλέπουσαν ἐς τὸ μῆλον· οὐκ ἐρεῖς αὐτήν
 ἦν μὴ λάβῃ τὸ μῆλον ἐκ τάχα ψύξειν ;
 κείνον δὲ Κυννοί τὸν γέροντα ; 30

Κυννω

πρὸς Μοιρέων
 τὴν χηναλώπεχ' ὥς τὸ παιδίον πνίγει.
 πρὸ τῶν ποδῶν γοῦν εἴ τι μὴ λίθος τοῦργον
 ἐρεῖς λαλῆσαι· μᾶ· χρόνῳ κοθ' ὠνθρωποι
 κῆς τοὺς λίθους ἔξουσι τὴν ζόην θεῖναι.

Αλφα

τὸν Βατάλης γὰρ τοῦτον, οὐχ ὀρῆς, Κυννοί, 35
 ὅκως βέβηκεν ἀνδριάντα τῆς μύττεω
 εἰ μὴ τις αὐτὴν εἶδε Βατάλην, βλέψας
 ἐς τοῦτο τὸ εἰκόνισμα, μὴ φωνῆς δέισθω.

Κυννω

ἔπευ φίλη μοι καὶ καλὸν τί σοι δέξω
 πρῆγμ' οἶον οὐχ ὥρηκας ἐξ ὅτεν ζῶεις— 40
 Κύδιλλ', ἰοῦσα τὸν νεωκόρον βῶσον·
 οὐ σοι λέγω αὐτῇ τῇ ὧδε χῶδε χασκούση ;

μᾶ, μή τιν' ὥρην ὦν λέγω πεποίηται,
 ἔστηκε δ' ἔς μ' ὀρεῦσα; καρκίν', οὐ με ζεῖς;
 ἰοῦσα, φημί, τὸν νεωκόρον βῶσον. 45
 λαίμαστρον οὐτ' ὀργῇ σε κρηγύην οὔτε
 βέβαιον εἶναι πανταχῇ δ' ἀτακτῆσαι.
 μαρτύρομαι, Κύδιλλα, τὸν θεὸν τοῦτον—
 ὥς ἔκ με καίπερ οὐ θέλουσαν οἰδήσαι—
 μαρτύρομαι, φήμ', ἔς σε. τῇ μ . . ἡ κείνην 50
 ἐν ἣ τὸ βρέγμα τοῦτο τωγcyρος κνήσης.

Αλφα

μὴ πάνθ' ἔτοιμ', ὥς καρδίῃ θέλει, Κυννοῖ;
 δούλη 'στί, δούλης δ' ὦτα νωθρὴ θλίβει.

Κυννω

ἄλλ' ἡμέρη γε κηπι μεζον ωθεται.

Αλφα

αὕτη σύ, μείνον· ἡ θύρη γὰρ ὤϊκται 55
 κᾶνεις' ὁ παστός· οὐχ ὀρής, φίλη Κυννοῖ,
 οἷ' ἔργα κεῖν' ;

Κυννω

ἦν· ταῦτ' ἐρεῖς Ἀθηναίην
 γλύψαι τὰ καλά.

Νεωκορος

χαίρετ' ὦ δέσποιναί δή.

Αλφα

τὸν παῖδα δὴ τὸν γυμνὸν ἦν κνήσω τοῦτον,
 οὐχ ἔλκος ἔξει, Κυννί, πρὸς γὰρ οἷ κεῖνται 60
 αἱ σάρκες οἷα θερμὰ θερμὰ πηδῶσαι
 ἐν τῇ σανίσκῃ, τῶργαρεῦν πύραγρον δὲ
 οὐκ ἦν ἴδῃ μιν Μύλλος ἢ Παταικίσκος

ὁ Λαμπρίωνος ἐκβαλεῦσι τὰς κούρας
δοκεῦντες ὄντως ἀργύρου πεποιῆσθαι ; 65
ὁ βοῦς δὲ χῶ ἄγων αὐτὸν ἢ θ' ὁμαρτεῦσα
χῶ γρυπὸς οὔτος χῶ ἀνάσιλλος ἄνθρωπος
οὐκὶ ζόην βλέπουσιν ἡμερην πάντες ;
εἰ μὴ ἐδόκευν τι μέζον ἢ γυνὴ πρήσσειν
ἀνηλάλαξ' ἂν μή μ' ὁ βοῦς τι πημήνη· 70
οὔτω ἐπιλοξοί, Κυννί, τῇ ἐτέρῃ κούρῃ.

Κυννω

ἀληθίνειαι φίλη γὰρ αἱ Ἐφεσίου χεῖρες
ἐς πάντ' Ἀπέλλεω γράμματ', οὐδ' ἐρεῖς “ κείνος
ὦνθρωπος ἐν μὲν εἶδεν, ἐν δ' ἀπηρνήθη·”
ἀλλ' εἰ ἐπὶ νοῦν γένοιτο, καὶ θεῶν ψαύειν 75
ἠπείγεθ', ὅς δ' ἐκείνον ἢ ἔργα τὰκείνου
μὴ παμφαλήσας ἐκ δίκης ὀρώρηκεν—
ποδὸς κρέμαιτ' ἐκείνος ἐν γναφέως οἴκῳ.

Νεωκορος

κάλ' ὑμῖν, ὦ γυναῖκες, ἐντελέως τὰ ἱρά
κῆς λῶον ἐμβλέποντα, μέζον ὥς οὔτις 80
ἠρέσατο τὸν Παιήον' ἥπερ οὖν ὑμεῖς.
ἰή, ἰή Παίηον, εὐμενὴς εἷης
καλοῖς ἐφ' ἱροῖς ταῖσδε, κεῖ τιν' ἐκ τῶνδε
ἐᾶς, οπυιηται τε και γενη σασσε.
ἰή, ἰή Παίηον, ὦδε ταῦτ' εἷη. 85

Αλφα

εἷη γάρ, ὦ μέγιστε, χυγίῃ πολλῇ
ἔλθοιμεν αὐτίς, μέζον' ἱρ' ἀγινεῦσαι
σὺν ἀνδράσιν καὶ παισί· Κοκκάλη, καλῶς
τεμεῦσα μέμνεο τὸ σκελύδριον δοῦναι
τῷ νεωκόρῳ τοῦρνιθος, ἔς τε τὴν τρώγλην 90
τὸν πέλανον ἔνθες τοῦ δράκοντος εὐφήμως,
καὶ ψαιστὰ δεῦσον, τᾶλλα δ' οἰκίης ἔδρη
δαισόμεθα· κῆπὶ μὴ λάθη φέρειν.

Κοκκαλη

αὐτή

τῆς ὑγιᾶς λῶ.

Αλφα

πρόσδος· ἥ γὰρ ἱροῖσιν

ΜΕ . ΩΝΑΜΑΡΤΙΗΧΥΓΙΗCTITHCΜΟΙΡΗC.

V

ΖΗΛΟΤΥΠΟΣ

SCENE : perhaps the town of Gerén in Lesbos.

Βίτιννα : lady—mother of Βατυλλίς.

Γάστρων, Πυρρίης, Δρήχων, Κύδιλλα : slaves.

Βιτιννα

Λέγε μοί συ Γάστρων· εἰς ὑπερκορῆς οὕτω
ὥστ' οὐκέτ' ἀρκεῖ τὰμά σοι σκέλεα κινεῖν,
ἀλλ' Ἀμφυταίῃ τῇ Μένωνος ἔγκεισαι ;

Γαστρων

ἐγὼ Ἀμφυταίην τὴν λέγεις ὀρώρηκα
γυναῖκα.

5

Βιτιννα

προφάσεις πᾶσαν ἡμέρην ἔλκεις.

Γαστρων

Βίτιννα, δοῦλός εἰμι· χρέω μοι ὅκη βούλει,
καὶ μὴ τό μευ αἶμα νύκτα χῆμέρην πῖνε.

Βιτιννα

ὅσσην δὲ καὶ τὴν γλάσσαν, οὗτος, ἔσχηκας·
Κύδιλλα, κοῦ 'στὶ Πυρρίης ; κάλει μοι αὐτόν.

Πύρριης

τί ἐστί ;

10

Βιτιννα

τοῦτον δῆσον· ἀλλ' ἔθ' ἔστηκας ;
τὴν ἰμονήθρην τοῦ κάδου ταχέως λύσον.
ἦν μὴ καταικίσασα τῇ σ' ὅλη χώρα
παράδειγμα θῶ, μᾶ, μή με θῆς γυναῖκ' εἶναι·
ἦρ' οὐκὶ μᾶλλον Φρύξ ; ἐγὼ αἰτίη τούτων,
ἐγὼ εἶμι, Γάστρων, ἣ σε θεῖς ἐν ἀνθρώποις· 15
ἀλλ' εἰ τότ' ἐξήμαρτον, οὐ τανῦν εὔσαν
μῶραν Βίτινναν, ὥς δοκεῖς, ἔθ' εὐρήσεις.
φέρων σὺ δῆσον, τὴν ἀπληγίδ' ἐκδύσας.

Γαστρων

μή, μή, Βίτιννα, τῶν σε γουνάτων δεῦμαι.

Βιτιννα

ἐκδυθι, φημί. δεῖ σ', ὀτεύνεκ' εἰς δοῦλος 20
καὶ τρεῖς ὑπέρ σευ μνέας ἔθηκα, γινώσκειν
ὥς μὴ-καλῶς γένοιτο τῇ ἡμέρῃ κείνῃ
ἣτις σ' ἐσήγαγ' ὧδε. Πυρρίη, κλαύσει·
ὁρῶ σε δῆκου πάντα μᾶλλον ἢ δεῦντα·
σύγσφιγγε τοὺς ἀγκῶνας, ἔκπρισον δῆσας. 25

Γάστρων

Βίτινν', ἄφες μοι τὴν ἀμαρτίην ταύτην·
ἄνθρωπός εἰμ', ἥμαρτον· ἀλλ' ἐπὴν μ' αὖτις
ἔλῃς τι δρῶντα τῶν σὺ μὴ θέλῃς, στίξον.

Βιτιννα

πρὸς Ἀμφυταίην ταῦτα, μὴ μοὶ πληκτίζευ,
μεθ' ἧς σ' ἀλεῖν δεῖ καὶ εἰμον . Η . . . ΟΨΗСТΡΟΝ. 80

Πυρριης

δέδεται καλῶς σοι.

Βιτιννα

μὴ λάθῃ λυθεῖς σκέψαι.

ἄγ' αὐτὸν ἐς τὸ ζήτριον πρὸς Ἑρμωνα
καὶ χιλίας μὲν ἐς τὸ νῶτον ἐγκόψαι
αὐτῷ κέλευσον, χιλίας δὲ τῇ γαστρί.

Γαστρων

ἀποκτενεῖς, Βίτιννα μ' οὐδ' ἐλέγξασα 35
εἴτ' ἔστ' ἀληθέα πρῶτον εἴτε καὶ ψευδέα——;

Βιτιννα

τὰ δ' αὐτὸς εἶπας ἄρτι τῇ ἰδίᾳ γλάσση—
“ Βίτινν', ἄφες μοι τὴν ἀμαρτίην ταύτην.”

Γαστρων

τήν σευ χολὴν γὰρ ἤθελον κατασβέσσαι.

Βιτιννα

ἔστηκας ἐμβλέπων συ, κοῦκ ἄγεις αὐτόν 40
ὅκου λέγω σοι ; θλῆ, Κύδιλλα, τὸ ρύγχος
τοῦ παντορέκτεω τοῦδε, καὶ σύ μοι, Δρήχων,
ἤδη ἐφομάρτει ὅκοι σοι ἂν οὗτος ἡγήται.
δώσεις τι, δούλη, τῷ κατηρήτῳ τούτῳ
ῥάκος καλύψαι τὴν ἀνώνυμον κέρκον 45
ὥς μὴ δι' ἀγορῆς γυμνὸς ἐὼν θεωρῆται ;
τὸ δεύτερόν σοι, Πυρρίη, πάλιν φωνέω·
ὅκως ἐρεῖς Ἑρμῶνι χιλίας ὧδε
καὶ χιλίας ὧδ' ἐμβαλεῖν· ἀκήκουκας ;
ὥς ἦν τι τούτων τῶν λέγω παραστείξης, 50
αὐτὸς σὺ καὶ τάρχαῖα καὶ τόκους τίσεις.
βάδιζε, καὶ μὴ παρὰ τὰ Μικκάλῃς αὐτόν

ἄγ', ἀλλὰ τὴν ἰθείαν·——οὐδ' ἐπεμνήσθην·——
 κάλει, κάλει, δραμεῦσα πρὶν μακρὴν, δούλη,
 αὐτὸν γενέσθαι.

55

Κύδιλλα

Πυρρίη, τάλας, κωφέ,
 καλεῖ σε.

Βιτιννα

μᾶ· δόξει τις οὐκὶ σύνδουλον
 αὐτὸν σπαράσσειν ἀλλὰ σημάτων φῶρα.
 ὀρῆς ὅκως νῦν τοῦτον ἐκ βίης ἔλκεις
 ἐς τὰς ἀνάγκας, Πυρρίη ; μᾶ, μᾶ· τούτους
 τοὺς δύο Κύδιλλ' εποψεθ' ἡμερέων πέντε
 παρ' Ἀντιδώρῳ τὰς ἀχαϊκάς κείνας
 τὰς πρῶν ἔθηκα τοῖς σφύροισι τρίβοντας.
 οὗτος σύ, τοῦτον αὖτις ὦδ' ἔχων ἦκε
 δεδεμένον οὕτως ὥσπερ ἐξάγεις αὐτόν,
 Κόσιν τέ μοι κέλευσον ἐλθεῖν τὸν στίκτην,
 ἔχοντα ῥαφίδας καὶ μέλαν· μιῇ δεῖ σε
 ὁδῷ γενέσθαι ποικίλον. κατηρτήσθω
 οὕτω καταμγοςωσπερῆδαοῦτιμη.

60

65

Κυδιλλα

μὴ στιγματίζε νῦν μὲν αὐτόν· οὕτω σοι
 ζῶοι Βατυλλίς, κῆπίδοις μιν ἐλθοῦσαν
 ἐς ἀνδρὸς οἶκον καὶ τέκν' ἀγκάλαις ἄραι.
 ἄφες, παραιτεῦμαί σε, τὴν μίαν ταύτην
 ἁμαρτίην—

70

Βιτιννα

Κύδιλλα, μή με λυπεῖτε.

Κυδιλλα

ἢ φεύξομ' ἐκ τῆς οἰκίης.

Βιτιννα

ἀφέω τοῦτον

τὸν ἐπτάδουλον (καὶ τις οὐκ ἀπαντῶσ' ἂν
 ἔς μεν δικαίως τὸ πρόσωπον ἐμπτύοι ;)
 ὃς τὴν τυράννου—ἀλλ' ἐπείπερ οὐκ οἶδεν
 ἄνθρωπος ἐὼν ἐωυτὸν αὐτίκ' εἰδήσει
 ἐν τῷ μετώπῳ τὸ ἐπίγραμμ' ἔχων τοῦτο. 75

Κυδιλλα

ἀλλ' ἔστιν εἰκὰς καὶ Γερηνί' ἐς πέμπτην. 80

Βιτιννα

νῦν μέν σ' ἀφήσω καὶ ἔχε τὴν χάριν ταύτη
 τὴν οὐδὲν ἔσσον ἢ Βατυλλίδα στέργω,
 ἐν τῇσι χερσὶ τῆς ἐμῇσι θρέψασα.
 ἐπὴν δὲ τοῖς καμουῖσιν ἐγχυτλώσωμεν
 ἄξεις τότε' αμ . . λιτ . . ἑορτὴν ἐξ ἑορτῆς. 85

VI

ΦΙΛΙΑΖΟΥCAI Η ΙΔΙΑΖΟΥCAI

SCENE : probably Cyzicus.

Κοριττώ and Μητρώ : ladies. Also a servant of Coritto speaks.

Κοριττω

Κάθησο, Μητροῖ· τῇ γυναικὶ θὲς δίφρον
ἀνασταθείσα· πάντα δεῖ μὲ προσταΐσσειν
αὐτήν·——σὺ δ' οὐδὲν ἂν, τάλαινα, ποιήσῃς
αὐτὴ ἀπὸ σεωυτῆς· μᾶ· λίθος τις, οὐ δούλη,
ἐν τῇ οἰκίῃ μευ εἷς.

5

δουλη (aside)

ἀλλὰ τᾷλφ' ἦν μετρήῃς,
τὰ κρίμν' ἀμιθρεῖς, κῆν τοσαῦτ' ἀποστάξῃ
τὴν ἡμέρην ὅλην σε τονθορύζουσιν
καὶ πρημονῶσαν οὐ φέρουσιν οἱ τοῖχοι.

Κοριττω

νῦν αὐτὸν ἐκμάσσεις τε καὶ ποεῖς λαμπρόν
ὅτ' ἔς τι χρήζεις τριθγεμοὶ ταύτῃ
ἐπεὶ σ' ἔγευσ' ἂν τῶν ἐμῶν ἐγὼ χειρέων.

10

Μητρω

φίλη Κοριττοῖ, τῶντό μοι ζυγὸν τρίβεις·

κῆγὼ ἐπιβρύκουσ' ἡμέρην τε καὶ νύκτα
κύων ὑλακτέω τῆς ἀωνύμοις ταύτης.

δουλη

ἄλλ' οὐνεκεν π . cc . . . ον ἐκποδὼν ἡμῖν 15
φθειρεσθενωβγστρω . . μουνονκαι γλάσσαι
τὰ δ' ἄλλ' ἐορτῆς.

Μητρω

λίσσομαί σε, μὴ ψεύσῃ,
φίλῃ Κοριττοῖ, τίς κοτ' ἦν ὃ σευ ῥάψας
τὸν κόκκινον βαυβῶνα ;

Κοριττω

κοῦ δ' ὀρώρηκας,
Μητροῖ, σὺ κείνον ; 20

Μητρω

Νοσσίς εἶχεν ἡ Ἡρίννης
τριθημέρη μιν.

Κοριττω

μᾶ· καλὸν τι δώρημα·
Νοσσίς κόθεν λαβοῦσα ;

Μητρω

διαβαλεῖς ἦν σοι
εἶπω ;

Κοριττω

μὰ τούτους τοὺς γλυκέας, φίλῃ Μητροῖ,
ἐκ τοῦ Κοριττοῦς στόματος οὐδεὶς μὴ ἀκούσῃ
ὅσσ' ἂν συ λέξῃς. 25

Μητρω

ἡ Βιτᾶτος Εὐβούλῃ
ἔδωκεν αὐτῇ καὶ εἶπε μηδέν' αἰσθесθαι.

Κοριττω

γυναῖκας αὐτὴ μὴ γυνή κοτ' ἐκτρίψῃ ;
 ἐγὼ μὲν αὐτὴν λιπαρεῦσαν ἡδέσθην,
 κῆδωκα, Μητροῖ, πρόσθεν ἢ αὐτὴ χρήσασθαι,
 ἢ δ' ὥσπερ εὖρημ' ἀρπάσασα δωρεῖται 30
 καὶ τῇσι μὴ δεῖ· χαιρέτω, φίλη, πολλά
 ἐεῦσα τοίῃ, χητέρην τιν' ἀνθ' ἡμέων
 φίλην ἀθρεῖτω ἐς τᾶλλα Νοσσίς· ἦν χρησθῶ
 τῇμῃ, δοκέω, μέζον μὲν ἢ γυνὴ πρήξω,
 λάβοι με δ' Ἀδρήστεια· χιλίων εὖντων, 35
 ἐν' οὐκ ἂν ὅστις σαπρός ἐστι προσθοίμην.

Μητρω

μὴ δὴ, Κοριττοῖ, τὴν χολὴν ἐπὶ ῥινός
 ἔχ' ἰθὺς ἦν τι ῥῆμα μὴ καλὸν πεύθῃ·
 γυναικός ἐστι κρηγύης φέρειν πάντα·
 ἐγὼ δὲ τούτων αἰτίῃ λαλεῦσ' εἰμί. 40
 ἢ πολλὰ τήν μευ γλάσσαν ἐκτεμεῖν δεῖται·——
 ἐκεῖνο δ' οὐ σοι καὶ μάλιστ' ἐπεμνήσθην
 “ τίς ἔσθ' ὁ ῥάψας αὐτόν ; ” εἰ φιλεῖς μ', εἶπον·
 τί μοι ἐνβλέπεις γελῶσα ; νῦν ὀρώρηκας
 Μητροῦν τὸ πρῶτον, ἢ ἐστὶν ἀβρά σοι ταῦτα ; 45
 ἐν εὐχομαι, Κοριττί, μή μοι ἐπιψεύσῃ,
 ἀλλ' εἰπὲ τὸν ῥάψαντα.

Κοριττω

μᾶ· μή μοι ἐνήχει·

ἔρραψε Κέρδων.

Μητρω

κοῖος, εἶπέ μοι, Κέρδων ;
 δύ' εἰσι γὰρ Κέρδωνες, εἷς μὲν ὁ γλαυκός,
 ὁ Μυρταλίνης τῆς Κυλαιθίδος γείτων— 50

Κοριττω

ἀλλ' οὗτος οὐδ' ἂν πλήκτρον ἐς λύρην ῥάψαι.

Μητρῶ

ὁ δ' ἕτερος ἐγγὺς τῆς συνοικίης οἰκέων
τῆς Ἑρμοδώρου, τὴν πλατεῖαν ἐκβάντι—

Κοριττῶ

ἦν μέν κοτ', ἦν τις, ἀλλὰ νῦν γεγήρακε.

Μητρῶ

τούτῳ Κυλαιθίς ἢ μακαρίτις ἐχρήτο·
μνησθεῖεν αὐτῆς οἵτινες προσήκουσιν.

55

Κοριττῶ

οὐδέτερος αὐτῶν ἐστὶ τοὺς λέγεις, Μητροῖ·
ἀλλ' οὗτος οὐκ οἶδα ἢ ἐκ Χίου τις ἢ Ἑρυθρέων
ἦκει· φαλακρός, μικρός ἐστ'· ἐρεῖς εἶναι
Πρηξῖνον· ὥς δ' ἂν σῦκον εἰκάσαις σύκῳ
ἔχοις ἂν πλὴν ἐπὴν λαλῇ, γνώσει
Κέρδων ὀτεύνεκ' ἐστὶ καὶ οὐκὶ Πρηξῖνος.
κατ' οἰκίην δ' ἐργάζετ' ἐνπολέων λάθρη·
τοὺς γὰρ τελώνας πᾶσα νῦν θύρη φρίσσει.
ἀλλ' ἔργ' ὀκοῖ' ἔστ'· ἔργα τῆς Ἀθηναίης
αὐτῆς ὀρήν τὰς χεῖρας οὐκὶ Κέρδωνος
δόξεις ἐκεῖνα· δύο γὰρ ἦλθ' ἔχων, Μητροῖ.
ἰδοῦσα, μᾶ, μευ τῶμματ' ἐξεκύμνη·
τὰ βαλλί' οὕτως ἄνδρες οὐκὶ ποιεῦσιν—
αὐταὶ γάρ ἐσμεν—ὀρθά, κοῦ μοῦνον τοῦτο,
ἀλλ' ἢ μαλακότης ὕπνος, οἱ δ' ἱμαντίσκοι
ἔρια, οὐχ ἱμάντες· εὐνοέστερον σκυτέα
γυναικὶ διφῶσ' ἄλλον οὐκ ἂν ἐξεύροις.

60

65

70

Μητρῶ

κῶς οὖν ἀφήκας τὸν ἕτερον ;

Κοριττω

τί δ' οὐ, Μητροῖ,
ἔπρηξα ; κοίην δ' οὐ προσήγαγον πειθοῦν 75
αὐτῷ, φιλεῦσα, τὸ φαλακρὸν καταψῶσα,
γλυκὺν πιεῖν ἐγχεῦσα, τάτα λάσκευσα,
τὸ σῶμα μῦνον οὐκὶ δοῦσα χρήσασθαι ;

Μητρω

ἀλλ' εἴ σε καὶ τοῦτ' ἡξίωσ', ἔδει δοῦναι.

Κοριττω

ἔδει γάρ, ἀλλ', ακαιρον ου πρεπον τ' ειναι. 80
ἦλθεν γὰρ ἡ Βιτᾶτος ἐν μέσῳ δούλη.
αὕτη γὰρ ἡμέων ἡμέρην τε καὶ νύκτα
τρίβουσα τὸν ὄνον σκωρίην πεποίηκεν
ὅκως τὸν ἐωυτῆς μὴ τετρωβολο . ΚΟΨΗΙ.

Μητρω

κῶς δ' οὗτος εὔρε πρόσ σε τὴν ὁδὸν ταύτην, 85
φίλη Κοριττοῖ ; μήδε τοῦτό με ψεύση.

Κοριττω

ἔπεμψεν αὐτὸν Ἀρτέμις ἡ Κανδάτου
τοῦ βυρσοδέψεω, τὴν στέγην σημήνασα.

Μητρω

δει σ' εἰ μὲν Ἀρτέμις τι καινὸν εὐρήσει
πρόσω ποεῦσα τὴν προκυκλιην θαλ Ν . 90
ἀλλ' οὖν τότ' οὐκὶ τοὺς δὺ' εἶχες ἐκλῦσαι ;
ἔδει πυθέσθαι τὸν ἕτερον τίς ἢ ἐκδοῦσα.

Κοριττω

ἐλιπάρευν, ὁ δ' ὦμος' οὐκ ἂν εἰπεῖν μοι.

Μητρῶ

λέγεις ὁδόν μοι· νῦν πρὸς Ἀρτέμιν εἶμι,
ὅκως ὁ Κέρδων ὅστις ἐστὶν εἰδέω ἔγω·

05

ὑγίαινεμ λαιματ . . . χωρεῖ
ἡμι . . . φ στί.

Κοριττῶ

τὴν θύρην κλείσον,
αὕτη σύ, το λι κήξαμιθρήσαι
δια ες διεισιτῶν τε αἰρεῶν
αὕτη οὐ γαράλλα πορθε 100
ὦρην . . . θ αἰκὴν τρέφῃ τις ἐν κόλπῳ.

VII

CKYTEYC

SCENE : a shoemaker's shop (in Cyzicus ?)

Κέρδων : the shoemaker. Πιστός, Δρίμυλος : slaves.

Ἀρτέμις (?), Μητρώ, Ἀρτακήνη (?) : customers of Cerdon.

Κέρδων, ἄγω σοι τάσδε τὰς δεσποίνας ἦν
τῶν σῶν ἔχης αὐτῇσιν ἄξιον δέξαι
χειρέων νοῆρες ἔργον· οὐ μάτην, Μητροῖ,
ἐγὼ φιλέω σε.

Κερδων

τῆς γυναιξὶν οὐ θήσεις
τὴν μέζον' ἔξω σανίδα ; Δριμύλῳ φωνέω. 5
πάλιν καθεύδεις ; κόπτε, Πιστέ, τὸ ρύγχος
αὐτοῦ μέχρ' ἵπνον ἐκχέη πάντα·
μᾶλλον δὲ τὴν ἄκανθαν
ἐκ τοῦ τραχήλου δῆσον
κίνει ταχέως τὰ γούνατ 10
. ΡΙΒΕΙΝΨΟΦΕΥΝΤΑΝΟΥΘ ΟΥΤΩΝΔΕ
Ν . ΝΕΚΜΙΝΑΥΤΗΝΛΕ ΥΝΙC
Κ ΤΗ ΨΗCΩ
ΕΖ ΠΙCΤ ΖΔC
ΠΥ . ΓΙΔΑΜΗΤΗΝΩΔ Ν 15
τὰ χρήσιμ' ἔργα τοῦτ ΟC
ταχέως ἐνεγκ' ἄνω ΡΟΙ

οἷ' ἔργ' ἐπόψεσθης *CHCYXH* ON
 ΤΗΝΑΜΒΑΛΟΥ . ΗΝΟΙ ΡΩΤΟΝ
 ΜΗΤΡΟΙΤΕΛΕΩΝΑΡΗ ΩΝ ἵχνος 20
 θηεῖσθε χυμεῖς, ὦ γυναῖκες· ἡ πτέρνη
 ὀρήθ' ὅκως πέπηγε ΟΙC
 ΕΞΗΙΤΙΩΤΑΙΠΑΣΑΚ ΩC
 τάδ' οὐκὶ κάλ' ὡς ἄλλα πα C
 τὸ χρώμα δ' οὕτως ΔΟΙῆ 25
 ΕΡΙΧΑΝΑΣΘ ἑπαυρέσθαι
 ὅτέφ δ' ἴσον χρώμα
 ΟΚΟΥΔΕ κηρὸς ἀνθήσει
 ΤΡΕΙC ἔδωκε Κανδάτης
 ΤΟΥΤΟ χῆτερον χρώμα 30
 Μῆ Πάνθ' ὅς ἐστιν . . Δ
 Τ ΒΑΔΙΖΕΙΝ
 οὐδ' ὅσον ῥοπήν ψεῦδος
 ΕΡΔΩΝΙ μὴ βίου ὄνησις
 ΩΝ γίνοιτο καὶ χάριν πρὸς με 35
 ΡΑΛΛΑ μεζόνων ἤδη
 ΚΕΡΔΕΩΝ ὀριγνῶνται
 ΤΑΘΡΡΑ τῆς τέχνης ΗΜΩΝ
 ΤΟC ΔΕ δειλαίνην οἰζύν
 ΕΩΝ νύκτα χῆμέρην θάλπω 40
 ΟΝ ἄχρις ἐσπέρης κάπτει
 ΟΡΘ . ΟΝΟΥΔΟΚΕΩ . . CON
 ΤΑΜΙΚΡΩΝΟC . . ΗΡΙΘΥΠ
 κοῦπω λέγω τρεῖς καὶ δέκ CΚΩ
 ὀτεύνεκ', ὦ γυναῖκες ΔΡ 45
 οἱ κῆν ὕη Ζεύς τογτομο
 ΦΕΡΕΙΦΕΡΕΙCΤΙΤΑΛΛΑΔ ΤΑΙ
 ὅκως νεοσσο . ΤΑΣΚΗΧΩΝΑΣΘΑΙ . . ΝΤΕC
 ἀλλ' οὐ λόγων γάρ, φασίν, ἡ ἀγορὴ δεῖται
 χαλκῶν δέ· τοῦτ' ἦν μὴ ὑμῖν ἀνδάνη, Μητροῖ, 50
 τὸ ζεύγος. ἕτερον χῆτερον μάλ' ἐξοίσει
 ἔστ' ἂν ΠΕΙCΘῆΤΕ . . . ΕΤΕΙ ψευδέα
 Κέρδωνα· τὰς μ οὐκ εἶδες πάσας.
 ἔνεγκε, Πιστέ, ΝΗΘΕΙCΑ

ὑμέας ἀπελθεῖν, ὦ γυναῖκες, εἰς οἶκον·
 θεήσεσθε δ' ὑμεῖς γένεα ταῦτα παντοῖα
 Σικυνώνια, Ἀμβρακίδια, νοσσίδες, λείαι,
 ψιττάκια, κανναβίσκα, βαυκίδες, βλαῦτται,
 Ἰωνίκ', ἀμφίσφυρα, νυκτιπήδηκες,
 ἀκροσφύρια, καρκίνια, σάμβαλ', Ἀργεῖαι,
 κοκκίδες, ἔφηβοι, διάβαθρ'· ὦν ἐρᾷ θυμός
 ὑμέων ἐκάστης εἶπαθ' ὥς ἂν αἰσθησθ' ὥς
 σκυτέα γυναῖκες καὶ κύνες βιβρώσκουσιν.

Μητρῶ

κόσου χρεῖζεις ; κείν' δ' πρόσθεν ἥειρας
 ἀπεμπόλη τὸ ζεύγος, ἀλλὰ μὴ βροντῶν
 αὐτὸς σὺ τρέψῃς μέζον' ἐς φυγὴν ἡμέας.

Κέρδων

αὐτὴ σὺ καὶ τίμησον εἰ θέλεις αὐτό,
 καὶ στῆσον ἥς κοτ' ἐστὶν ἄξιον τιμῆς.
 εἰ τοῦτ' ὀκνεῖς γὰρ οὗ σε ῥηιδίως
 δευτεῶν, γύναι, τῶληθές· ἦν θέλῃς ἔργῳ,
 ἐρεῖς τι· ναὶ μὰ τήνδε τὴν τεφρὴν κόρσῃ
 ἐφ' ἥς ἀλώπηξ νεοσσιὴν πεποίηκεν
 τάχ' ἀλφίτηρον ε . . Δ . . Δ κινεῦσι.

Ἑρμῇ, σὲ Κέρδων καὶ σέ, Κερδίη, ἂν πείθοι.
 ὥς ἦν τι μὴ νῦν ἡμῖν ἐς βόλον κύρσῃ,
 οὐκ οἶδ' ὅπως ἄμεινον ἢ κύθρη πρήξει.

τί τουθορύζεις κοῦκ ἐλευθέρῃ γλάσσει
 τὸν τίμον ὅστις ἐστὶν ἐξεδίφησας ;

Κέρδων

γύναι, μιῆς μνῆς ἐστὶν ἄξιον τοῦτο

τὸ ζεύγος, ἣ ἄνωθ' ἣ κάτω βλέπεις· χαλκοῦ 80
ρίνημα δήκοτ' ἐστὶ τῆς Ἀθηναίης.

ἐὼν εὐμενῆς αὐτῆς ἂν οὐκ ἀποστειξαις.

μάλ' εἰκότως σευ τὸ στεγύλλιον, Κέρδων,
πέπληθε δαΨιλέων τε καὶ καλῶν ἔργων.
φύλασσε καλῶς αὐτά· τῇ γὰρ εἰκόστη 85
τοῦ Ταυρεῶνος ἡ Ἑκάτη γάμον ποιεῖ,
καὶ τῇ Ἀρτακῆνῃ χυποδημάτων χρεΐη·
τάχ' οὖν ταλῆ γκι σὺν τύχῃ πρὸς σε,
μᾶλλον δέ, πάντως· ἀλλὰ θύλακον ῥάψαι
τὰς μνέας ὅκως σοι μὴ αἰ γαλαῖ διοίσουσι. 90

ἦν ἡ Ἑκάτη ἔλθῃ, μνῆς ἔλασσον οὐκ οἶσει.

Κέρδων

ἦν, τῇ, Ἀρτακῆνῃ.

πρὸς τὰδ' εἰ θέλεις σκέπτει·
οὐ σοὶ δίδωσιν ἡ ἀγαθὴ τύχη, Κέρδων,
ψαῦσαι ποδίσκων ὧν πόθοι τε κῆρωτες
ψαύουσιν ἀλλ' οἷς κνῖσα καὶ κακὴ λώβη. 95
ὥστ' ἐκ μὲν ἡμέων λώϊον σεωυτοῦ πρήξεις·
ταύτῃ δὲ δώσεις κείνο τὸ ἕτερον ζεύγος.
κόσου πάλιν ; πρήμηνον ἀξίαν φωνήν
σεωυτοῦ.

Κέρδων

στατῆρας πέντε· ναὶ μὰ θεοὺς φοιτᾷ
ἡ ψάλτρι' Εὐετῆρις ἡμέρην πᾶσαν 100

λαβεῖν ἀνώγους, ἀλλ' ἐγὼ μιν ἐχθαίρω
κῆν τέσσαράς μοι χρυσέους ὑπόσχηται,
ὄτεύνεκέν μευ τὴν γυναῖκα τωθάζει
κακοῖσι δέννοις.

ΕΙ ΧΡΕΙΗ

φέρ' εὐλαβοῦ τωντριῶ δοῦναι 105
καὶ ταῦτα καὶ ταῦτ' δαρεικῶν
ἔκητι Μητροῦς τῆσδε δ' ΕΙ . . .

Κερδων

. ΝΑΙΤΟΜΕΛΑΣΑΙΣΑΝ
ΕΟΝΤΑΛΗΘΙΝΟΝΕΣΘΕΟΥΣΑΝΑΤΗ . . .
ἔχεις γὰρ οὐκὶ γλάσσαν ΗΔΗΝΗΣΔΗΕΛΘΙΝ 110
τῶν θεῶν ἐκεῖνος οὐ μακρὴν ἀφέστηκεν.
ὀτέφρ σὺ χεῖλεα νύκτα χῆμέρην οἴγνυς.

φέρ' ὦδε τὸν ποδίσκον· εἰσιν δς θήσει.

Κερδων

πάξ· μήτε προσθῆς μήτ' ἀπ' οὖν ἔλῃ μηδέν·
τὰ καλὰ πάντα τῆς καλῇσιν ἀρμόζει. 115
αὐτὴν ἐρεῖς τὸ πέλμα τὴν Ἀθηναίην
τεμεῖν. δὸς αὐτῇ καὶ σὺ τὸν πόδα· ψωρῇ
ἄρηρεν ὄπλῃ βούς ὁ λακτίσας ὑμέας
εἴ τις πρὸς ἵχνος ἠκόνησε τὴν σμίλην.
οὐκ ἂν μὰ τὴν Κέρδωνος ἐστίν τοῦτο 120
τοῦργον σαφέως ἔκειτ' ἂν ὡς σαφέως κείται.—
αὕτη σύ, δώσεις ἐπτὰ δαρεικοὺς τοῦδε,
ἢ μέζον ἵππου πρὸς θύρῃ κιχλίζουσα.—
γυναῖκες, ἣν ἔχητε χητέρων χρεῖην
ἢ σαμβαλίσκων ἢ ἂ κατ' οἰκίην ἔλκειν 125

εἴθισθε, τήν μοι δουλίδ' ὦδε δεῖ πέμπειν.
σὺ δ' ἦκε, Μητροῖ, πρὸς με τῇ ἐνάτῃ πάντως
ὄκως λάβης καρκίνια· τήν γὰρ οὖν βαίτην.
θάλπουσαν εὖ δεῖ δολοφρονεῦντα καὶ ῥάπτειν.

VIII

ΕΝΥΠΝΙΟΝ

*Ἄνστηθι, δούλη· Ψύλλα, μέχρῃς τεῦ κείσει
ῥέγχουσα, τήν δὲ χοῖρον αὐονή δρύψει ;
ἢ προσμενεῖς συ μέχρῃς εὖ ἥλιος θάλψει ;*

NOTES

I

Προγκλίς: ἡ προμνήστρια Hesychius. Προμνήστρια is there a correction of Musurus for ἡμνήστρια.

1. This beginning may be compared with that of Theocritus xv.

7. It would be possible to put ἔστιν Γυλλίς, ἀμμία Γυλλίς in the mouth of Gyllis herself, but it is perhaps better to take it as an exclamation of Metriche on seeing her friend. Ἀμμία: μήτηρ, τροφός Hesychius.

8. 'Take yourself off.'

11. Observe οὐδ' ὅναρ in an affirmative sentence.

15. That the lost letters are to be so supplied as to give μυῖ' ὄσον in the text is almost proved by the corruption μυιδs ὦν in Stobaeus. Whether μυῖ' ὄσον or the marginal variant μῦs ὄσον is right, can hardly be definitely settled.

16. "The shadow (of death) stands by."

19. 'Young women can do better than banter.'

20. "Do not excite yourself."

25. "He has drunk of a new (well)," i.e. 'he is no longer true to you.'

This proverb, like others in Herondas, is not recorded in the Paroemiographi. The feminine καινῆs is due to πηγῆs understood. Of the two corrupted adscripts in the margin the one probably represents γυναικός and the other κύσας.

26. Does οἶκος τῆs θεοῦ refer to the temple of Aphrodite in Alexandria in which Berenice received half the honour paid to the goddess? Herondas would tolerate ὁ οἶκος, if necessary.

27. "Quot sunt aut fiunt." Compare Theocritus xvii. 81 of the cities of Egypt—

οὐδέ τις ἄστεα τόσσα βροτῶν ἔχει ἔργα δαέντων.

28. Boeckh, "Die Staatshaushaltung der Athener," i. 3 is quite prepared to believe Appian's (Hist. Rom. Proem. 10) estimate of the enormous wealth of the Ptolemaic kings of the third century B.C. Compare Theocritus xvii. 95 of Ptolemy Philadelphus—

ὀλβῳ μὲν πάντας κε καταβρίθοι βασιλῆας·
τόσσον ἐπ' ἡμαρ ἕκαστον ἐς ἀφνέον ἔρχεται οἶκον
πάντοθε.

30. This was the demesne of the temple raised by Ptolemy II. to his sister and wife Arsinoë. Divine honours were there paid to him also after his death, he and his wife being worshipped as θεοὶ ἀδελφοί.

It appears to me almost certain that investigation will prove that the ὁ βασιλεύs here is Ptolemy Euergetes.

31. The reference is to the rich products of Egypt. Theocritus xvii.—

ἀλλ' οὐτις τόσα φύει ὅσα χθαμαλὰ Αἴγυπτος,
Νεῖλος ἀναβλύζων διερὰν ὅτε βώλακα θρύπτει.

37. In θάλλειν τὸν δῖφρον here and line 76 we have a like notion implied as in the proverbial γυναικὸς πυγή. Paroemiographi Graeci i. p. 392.

ΓΥΝΑΙΚΟΣ ΠΥΓΗ: ἐπὶ τῶν ἀργῶν ἢ ὅτι οἴκοι γυναῖκας μένειν χρή.

52. For the more ordinary τοὺς ἀγενεῖους.

60. "Has your name ever on his lips." ἀγκαλίζει = ἀνακαλίζει.

62. 'Become for the moment ιερόδουλος of Aphrodite.'

68. 'You have no cause to deplore Mandris,' *that is* 'to treat him as dead.' Cp. ll. 43 ff. where very likely in the mutilated lines Gyllis suggests that Mandris was drowned in a storm at sea.

71. I do not know if this proverb and the following are found elsewhere. They do not occur in the Paroemiographi. The corruption of ἐξεπαιδεύθην is of course due to the ἐπήκουσα at the end of the preceding line.

78. 'But the world tells me that Gyllis is not of the sort to call for my speaking in this way.'

79. The adscript is corrupt, but most likely was originally γλεῦκος, being an explanation either of the whole drink here prepared or of some ingredient of it.

89. It looks as though daughters of Metriche are here referred to.

II

23. The chief emphasis is on σαπράς. The meaning of ἔλκειν here is perhaps best explained by vii. 125. It implies that the shoes are loose on the feet. Pollux vii. 85 ἄσκέρα: ὑπόδημα λάσιον χειμῶνι χρήσιμον. Bekkeri Anecdota 452. 9 ἄσκέραι: ὑποδήματα Ἀττικά.

28. Compare the proverb ἐξ ἑνὸς πηλοῦ.

31. We may take καλυπτῆρες in the sense of 'protectors,' or perhaps it is a metaphor from the tiles (καλυπτῆρες) which projected from the surface of the roof to close the junctions of the flat tiles. In the latter case, it would correspond to our slang expression 'top-sawyers.'

38. With the name we may compare Ἀρτίμας, the name of a Persian satrap in Lydia mentioned in Xenophon's Anabasis vii. 28. 25.

42. The words καὶ σὺ τὴν ὀπὴν κ.τ.λ. are addressed to the attendant in charge of the clock.

55. Compare the proverb Ἀγρὸς ἢ πόλις which is explained Paroemio. Graeci ii. 11 ἄγρὸς ἢ πόλις: ἐπὶ τῶν παρανομούντων. Ἐπίχαρμος· ἀγρὸν τὴν πόλιν ποιούσιν.

61. Photius s.v. παροιμία: λόγος ὠφέλιμος, καταχρηστικῶς δὲ πᾶν τὸ παροδικὸν διήγημα· οἶμος γὰρ ἢ ὁδός. Hesychius s.v. παροιμία: βιωφελὴς λόγος· [λόγος] παρὰ τὴν ὁδὸν λεγόμενος οἶον παροδία· οἶμος γὰρ ἢ ὁδός.

62. Paroemiographi Graeci i. 139 ὅσα μῦς ἐν πίττει: αὕτη ἡ παροιμία εἴρηται ἐπὶ τῶν νενικηκότων τοὺς ἀνταγωνιστάς διὰ πολλοῦ πόνου.

64. The word μοῖραν which has been replaced by μισθόν in the text is really an adscript to τρίτην. Battarus lives in a συνοικία.

73. A line which will give much trouble. Should we read βρένθος for βρέγκος? The word which furnishes us with βρενθύεσθαι evidently suits this passage.

84. Perhaps ἐν δ' ἔστ' ἔτ', ἄνδρες would be better.

95. See Strabo 653 6.

100. The proverb is Φρύξ ἀνὴρ πληγείς ἀμείνων. The ἀνὴρ has an odd effect seeing that a Φρύξ was not taken for a man at all, or for that part, for a woman either. Cp. v. 13 infra. The name is constantly used of worthless creatures of all sorts.

III

That the scene of this mime is laid in Cyzicus may perhaps be inferred from the mention of ἡμαιθα and from the circumstance that the school holidays are the days sacred to Apollo, seeing that Cyzicus, the legendary founder of the town, is said to have been the son of Apollo, Photius' Bibliotheca 139^a 25 ff. This latter argument, however, loses much of its force if we remember that the days sacred to Apollo would be naturally holidays in schools anywhere. But it also accords with placing the scene in Cyzicus that the proverb τῇ Ἀκέσῳ σεληναίῃ is used. Neleus or Neileus, whose pilot Acesias is said to have been, was the founder of Miletus, and Cyzicus was originally a colony from Miletus. See Clinton's Fasti Hellenici i. p. 114.

3. "Thrash him to within an inch of his life." Compare vi. 37 infra ; also Babrius 95 35—

τὰ μικρὰ πείθει τοὺς ἐν ἐσχάταις ὥραις ·
ψυχὰς δ' ἐν ὀφθαλμοῖσι τῶν τελευτώντων.

a passage wrongly explained in my edition. Professor Otto Crusius has since shown the meaning. "Morientis animam per os vel nasum effugere volgo credebatur apud antiquos. Cf. praeter locos satis notos Anacreont. 29. 7 κραδίη δὲ ῥινὸς ἀχρὶς ἀνέβαινε κὰν ἀπέσβην, Petron. 62 mihi animam in naso esse etc. etc." See Mr. Frazer's *The Golden Bough*, i. p. 163.

7. If the reading is sound, this must mean 'It becomes of greater importance where etc.' Boys were sent to the γραμματιστής when they were about seven years old.

9. The γραμματιστής was quite distinct from the γραμματικός. He taught the three R's. Suidas s.v. ΓΡΑΜΜΑΤΙΣΤΗΣ: ὁ τὰ πρῶτα στοιχεῖα διδάσκων. Γραμματισταὶ were very ill paid and much looked down upon—ἦτοι τέθνηκεν ἢ διδάσκει γράμματα. Lucian Menipp. 17 ἦτοι ταριχοπωλοῦντες ὑπ' ἀπορίας ἢ τὰ πρῶτα διδάσκοντες γράμματα.

Schoolmasters were paid monthly at this time. Theophrastus, Charact. 30. p. 157. Lucian Hermot. 80. ἀπαιτῶν γὰρ παρά τινος τῶν μαθητῶν τὸν μισθὸν ἡγανάκτει λέγων ὑπερήμερον εἶναι καὶ ἐκπρόθεσμον τοῦ ὀφλήματος ὃν ἔδει πρὸ ἐκκαίδεκα ἡμερῶν ἐκτετικέναι τῇ ξυγῇ καὶ νέᾳ· οὕτω γὰρ συνθέσθαι.

11. The word παίστρη is not known elsewhere than here and in 64 infra. It appears to mean 'gambling.'

12. The older φόρτακες was replaced in the new comedy and later Greek by προῦνικοι. Pollux vii. 132 φόρτακας ἢ παλαιὰ κωμῳδία τοὺς ἀχθοφοροῦντας ἐκ τοῦ ἐμπορίου καλεῖ· τὸ δὲ ξύλον ἐφ' οὗ τὰ σκεύη κατηρητημένα ἔφερον σκευοφορεῖον ὑπὸ Πλάτωνος ἐν Διτ' Κακουμένῳ ὠνόμασται. οἱ δὲ καὶ προῦνίκους τοὺς μισθωτοὺς οἱ νέοι κωμῳδοδιδάσκαλοι ἐκάλουν· τὸ δὲ ὄνομα Βυζάντιον ἦν ὅθεν καὶ Βυζαντίους αὐτοὺς ἀπεκάλουν, οἱ δὲ κωλωνίτας κ.τ.λ.

14. Metrotime waxes her son's 'slate.'

16. This seems to mean that the slate is thrown between the wall and the bed.

19. The metre requires δορκάδες here as in l. 63 infra. The form is rather shortened from δορκαλίδες, like ἀστριες and ἀστριχοι from ἀστράγαλοι,

than simply a misuse of the plural of *δορκάς*. The following words will give trouble.

21. The correction *καὶ τῇ κύθρῃ* rests upon the belief that *ληκύθῳ*—an adscript explaining *κύθρῃ*—was wrongly substituted for it in the text.

24. Whether *Μάρωνα* has any particular significance or no, the point of the passage is in the *Σίμωνα*. It may be that the reference is to *Σίμων*, the name of a throw in gambling (Pollux vii. 204 ff.), or else the explanation is, that the boy will think of nothing but his friends, the *προϋνικοὶ* and *δρηπείται*, and spells the name of one of them.

30. The boy is asked to explain the meaning of *παιδίσκος*. In dumb-show he makes it out to mean just the opposite to its real sense.

32. "An old man, both deaf and blind, he sifts grain with a riddled sieve." If my conjecture will hold, the meaning of line 33 is that the boy acts the part of an old man stooping over a sieve.

43. The schoolmaster takes the mother's meaning to be that she is afraid that the boy will hurt himself.

45. Hesychius *ἩΜΑΙΘΟΝ*: *ἡμιωβόλιον*. *διώβολον παρὰ Κυζικηνοῖς*. Roof tiles were very much larger than ours and might well cost six obols each.

47. In the *συνοικία* several families lived under the same roof. There appears generally to have been a *περίδρομος* or open space round each *συνοικία*. Compare Pollux vii. 125 and ix. 19.

49. If we read *ὥστε μηδ' ἰδόντας κινήσαι* the meaning is "so that even when they have seen him they do not budge," or else "so that he does not worry them even when they see him."

50. "And see how he has peeled all the bridge of his nose in a wood as if he were a creel-man of Delos spending his weary life on the sea." The mode of fishing with *κύρτοι* or *κύρται* is explained at great length by Oppian.

53. The seventh and the twentieth days of each month were sacred to Apollo. See Lobeck's *Aglaophamus* i. p. 432 and p. 433. Hesiod *Ἔργα καὶ Ἡμέραι* 770—

*ἐβδόμη ἱερὸν ἡμαρ·
τῇ γὰρ Ἀπόλλωνα χρυσάορα γείνατο Λητώ.*

Also a scholiast on Aristophanes *Plutus* 1126 *ἔξω τῶν ἑορτῶν ἱερὰ τινες τοῦ μηνὸς ἡμέραι νομίζονται Ἀθήνησιν θεοῖς τισίν, ὁ δὲ νομηνία καὶ ἐβδόμη Ἀπόλλωνι κ.τ.λ.* Diogenes Laertius *Plat.* 2 *ἐβδόμη καθ' ἣν Δήλιοι τὸν Ἀπόλλωνα γενέσθαι φασίν.* Eustathius 1908. 53 *Ἀπόλλωνος γὰρ ἱερὰ πᾶσα νομηνία καθὰ ἣ τοῦ σεληνιακοῦ μηνὸς ἐβδόμη ὡς γενέθλιος Ἀπόλλωνος.* It is probable that it is because the twentieth was sacred to Apollo that Hesiod says *Ἔργα καὶ Ἡμέραι* 792—

*Εἰκάδι δ' ἐν μεγάλῃ πλέψῃ ἡματι ἱστορα φῶτα
γείνασθαι· μάλα γάρ τε νόον πεπυκασμένος ἔσται.*

Etymologicum Magnum 297. 58 *εἰκάδιος*: ἀπὸ τοῦ *εἰκάς*, *εἰκάδος*, *Εἰκάδιος*. ἔστι δὲ ὄνομα κύριον. ἐν τῇ *εἰκάδι* τοῦ μηνὸς ἑορτὴ ἐπετελεῖτο τῷ Ἀπόλλωνι, καὶ ἐλέγετο ἡ ἱερεία *Εἰκάς*. ἐπειδὴ οὖν ἐν ταύτῃ τῇ ἑορτῇ ἐγεννήθη λέγεται *Εἰκάδιος*.

54. Another word unknown elsewhere—*ἀστροδιφέων*.

55. The long vacation is evidently meant here.

61. This proverb is referred to more than once in the *Paroemiographi* and *Lexicographers*, but there is only one place in which it is explained as bearing the meaning at first sight required here, viz. *Diogenian Centuria* vi. 30 *Λακωνικὰς σελήνας*: ἐπὶ τῶν ἀμφιβόλως συνθήκας ποιουμένων· οὗτοι γὰρ βοήθειαν αἰτούμενοι ἀνεβάλλοντο, τὴν σελήνην προφασίζόμενοι· Ἀκεσσαίου σελήνη τὸ ἐναντίον. On the other hand, in *id.* i. 57 we find *Ἀκεσσαίου σελήνη*: ἐπὶ τῶν εἰς χρόνον ἀναβαλλομένων πράξεων τι. ἣν δὲ κυβερνήτης ὅς ῥάθυμος ὢν ἔλεγε διὰ παντὸς ἀναμένειν σελήνην ἵνα ἐν φωτὶ ὁ

πλοῦς αὐτῷ γίνηται. Photius and Suidas (3548 A) evidently borrowed from a common source. The former has τὴν Ἀκεσαίου Σελήνην: παροιμία· λέγεται δὲ ἐπὶ διαμενόντων καὶ πολλάκις βραδυνόντων. ἦν δὲ Νείλεω κυβερνήτης ὁ Ἀκεσαῖος. We might make this meaning suit the passage by reading

οὐ ταχέως τοῦτον
ἀρεῖτ' ἐπ' ὤμου; τῇ Ἀκέσεω σεληναίῃ;

in which case the words would be an impatient exclamation of Lampriscus because the slaves did his bidding too slowly.

64. Another crux. Perhaps the initial letters conceal the reading Ἀστράβοκος or Ἀστρόβοκος ὥσπερ when the name would be that of some famous player with the δορκάδες. Τὰς ῥάβδον ὥσπερ might also stand. "He knows them as well as he knows the birch." In this case, the words must be assigned to Metrotime, and οἶδε be read.

71. Here and in the next line Cottalus seems to use childish perversions of proper names. The first reading of the papyrus supports Πρίσκε here.

87. Though Coccalus only is named, all are addressed in μέθεσθε.

89. The phrase ποικιλώτερος ὕδρης is not used here in its proverbial sense. Diogenian vii. 69 ποικιλώτερος ὕδρης: ἐπὶ τῶν δολερῶν.

90. "And I must take him——" Metrotime: "Even over his book give the creature twenty more, full measure."

96. "Thus all athrob with feet fast-bound."

IV

It is not easy to refrain from placing the scene of this piece in the Asclepiëum in the suburbs of Cos. Strabo 657 ἐν δὲ τῷ προαστείῳ τὸ Ἀσκληπιεῖον ἐστὶ, σφόδρα ἐνδοξον καὶ πολλῶν ἀναθημάτων μεστόν, ἐν οἷς ἐστὶ καὶ ὁ Ἀπέλλου Ἀντίγονος· ἦν δὲ καὶ ἡ ἀναδυομένη Ἀφροδίτη ἡ νῦν ἀνάκειται τῷ θεῷ Καίσαρι ἐν Ῥώμῃ, τοῦ Σεβαστοῦ ἀναθέντος τῷ πατρὶ τὴν ἀρχηγέτιν τοῦ γένους αὐτοῦ. φασὶ δὲ τοῖς Κῷοις ἀντὶ τῆς γραφῆς ἑκατὸν ταλάντων ἄφεσιν γενέσθαι τοῦ προσταθέντος φόρου. φασὶ δὲ Ἰπποκράτην μάλιστα ἐκ τῶν ἐνταῦθα ἀνακειμένων θεραπειῶν γυμνάσασθαι τὰ περὶ τὰς διαίτας.

1. Strabo 437 ἡ μὲν Τρίκκη ὅπου τὸ ἱερὸν τοῦ Ἀσκληπιοῦ τὸ ἀρχαιότατον καὶ ἐπιφανέστατον κ.τ.λ.

2. Strabo 374 αὕτη δ' οὐκ ἄσημος ἡ πόλις καὶ μάλιστα διὰ τὴν ἐπιφάνειαν τοῦ Ἀσκληπιοῦ θεραπεύειν νόσους παντοδαπὰς πεπιστευμένον καὶ τὸ ἱερὸν πλήρες ἔχοντος ἀεὶ τῶν τε καμνόντων καὶ τῶν ἀνακειμένων πινάκων ἐν οἷς ἀναγεγραμμέναι τυγχάνουσιν αἱ θεραπείαι καθάπερ ἐν Κῷ τε καὶ Τρίκκῃ.

6. The form Ἡπιώ may be either a mistake for Ἡπιόνη which is metrically legitimate here, or else it is like Πανακῇ a vulgar shortening of the full name.

10. That is, θεοὶ σύμβωμοι.

11. The phrase οἰκίης τοίχων κήρυκα is very odd, but is probably a sound reading. I seem to remember the form ἐπίδορπα for ἐπιδόρπια as used elsewhere, but I cannot find the passage.

14. Probably another proverbial metaphor from a well.

16. Bekker's Anecdota i. 314 φορεῖνα: σημαίνει τῶν κρεῶν τὰ ἐσθόμενα.

19. Here πίναξ is the votive picture presented by the invalid.

29. It is impossible to decide whether to read ἐκ τάχα ψύξειν or ἐκ τάχ' ἂν ψύξαι.

36. It is possible that we should read ὅκως βεβαίωμα, that is as a confirmation (of what you say).

44. 'You snail, how you make my blood boil!'

50. Her mistress tells the girl to take some dish or other and prepare some portion of the offerings. Probably too βρέγμα is 'sinciput' and not 'infusion.' But the precise sense I have not yet hit upon. If only a construction could be got for them, the meaningless letters should divide into τῷ τυρῷ, or else we should read τοῦθ' ὁ νεωκόρος κνήση.

54. It is difficult to believe that this line is right. "She is not only a gentle creature. She pushes on to better things."

56. "The shrine is brought up."

57. Compare vii. 81 and 116 infra. Also Theocritus xv. 80.

59. There is a choice of readings to replace κνίγω—κνίζω, κνίσω, κνήσω, or even πνίγω.

63. It is strange that Παταικίων, which is really the same thing as Παταικίσκος, is proverbially used to designate an unscrupulous person. Bekker's Anecdota 193. 5 ΠΑΤΑΙΚΙΩΝ: ἐπίβολος (lege ἐπίβουλος), δεινὸς ἀνὴρ. Id. 298. 5 ΠΑΤΑΙΚΙΩΝ: ὁ ἐπὶ συκοφαντία καὶ κλοπῇ καὶ τοιχωρυχία. There may be an allusion here to the Telchines. See Suetonius περὶ βλασφημιῶν in M. Miller's "Mélanges de littérature grecque," p. 417, and also Hesychius s.v. Μύλας, and Eustathius 906. 54. The proverb Μύλλος πάντ' ἀκούων is not directly referred to.

64. Their eyes will start out of their head for greed.

68. If ἡμέρην is sound—which is very doubtful—it must form with ζόην a sort of oxymoron not unlike our "still life."

71. Another ἀπαξ λεγόμενον of an expressive kind. "He glares askance so fiercely with the one eye," or "at the other girl (in the picture)." The second rendering is improbable.

72. "The work of Ephesian Apelles is truthful work in all his paintings."

78. "May he hang head foremost in a fuller's shop." Does this mean 'if he is so particular, he should himself never be out of the fuller's hands'?

84. "May she not only find a husband, but fill thou her with offspring." I owe the conjecture γενῇ σασσε to my colleague Mr. Sargeant.

93. Which of the women says αὐτῇ τῆς ὑγιῆς λῶ 'I too desire health'? Is it the deaf Cydilla?

94. The first word of 95 can hardly be μελέων, but if it is, and the word can bear such a sense, the only way to translate is "For by the sacrifice you will miss your share either of limbs (bones) or of health."

V

There is as yet little evidence as to where the scene is laid. In line 80 there is mention of what is apparently a festival Γερήνια. Stephanus Byzantius 205 3 tells us that there was a town called Γέρην in Lesbos: Γέρην: πόλις ἢ κώμη Λέσβου, ἀπὸ Γέρηνος τοῦ Ποσειδῶνος. But there may elsewhere have been a festival of this son of Poseidon. The subject matter, however, is rather in keeping with the Lesbian sort of morals.

8. This line has already occurred as iii. 84. It is apt enough both here and there, and is very likely genuine in both places. It may simply represent a common vulgar taunt.

11. The rope by which the bucket is let down into the well is evidently meant by τὴν ἱμονήθρην τοῦ κάδου. The word ἱμονήθρη is not

known elsewhere, the ordinary term being *ιμονιά*. I have not hesitated to spell *ιμονήθρην* as against *ιμανήθρην*. It implies the existence of a verb *ιμονᾶν*. Cp. *κοιμᾶσθαι, κοιμήθρα: ἐπιβαίνειν, ἐπιβάθρα*.

15. See note on ii. 100 supra.

25. The verb *ἐκπρίειν*, not found elsewhere, well expresses the effect of cords tightened till they almost seem to saw the limbs off.

27. "Humanum est errare."

32. The word *ζήτριον* is quite in keeping with a Lesbian background for this piece, being an Aeolic term if the Etymologicum Magnum is to be trusted. *ΖΗΤΡΕΙΟΝ: σημαίνει τὸ τῶν δούλων δεσμωτήριον* (omit *ἡγουν τὸν μύλωνα*) *παρὰ Χίοις καὶ Ἀχαιοῖς*. Pollux mentions the word without comment iii. 78, 79 *ἵνα μὲν κολάζονται οἱ δούλοι, μύλωνες καὶ ζήτρεια καὶ ἀλφίτεια καὶ χονδροκόπεια καὶ ζώντεια*. Recent philologists do not seem to meddle with the word, being probably content with Curtius' derivation of it from the same root as *ζημ-ία*, the nasal naturally dropping out before the suffix *-τρο-*.

33. Another fortunate instance of the scribe's tendency to make the accusative of *νῶτον* masculine.

43. A difficult line, but very probably to be corrected to the form given in the text.

52. The same idiomatic use of the neuter plural of the article as is familiar to us in *τὰ ἐπὶ Θράκης*. Miccale is evidently some acquaintance whom Bitinna wishes not to know anything of her quarrel with Gastron.

53. The *βάδιζε* in the preceding line shows that Bitinna does not shout any of her message after Pyrrhias. We must therefore suppose a longish pause between *ἰθείαν* and *οὐδ' ἐπεμνήσθην*. Pyrrhias has evidently got some way off.

56. Pollux iii. 82 *σύνδουλοι λέγει Λυσίας· καὶ Εὐριπίδης δὲ καὶ οἱ πλείους ὁμόδουλον λέγουσιν. ἔνιοι δὲ ὁμόδουλον μὲν οἶονται τὸν τῆς αὐτῆς τύχης, σύνδουλον δὲ τὸν τοῦ αὐτοῦ δεσπότου*.

57. "A person who rifles tombs."

59. This passage will remain obscure till we have discovered the meaning of *αχαϊκας* or else the word of which it is a corruption.

65. Another new word. Pollux does not mention it in iii. 79 where he enumerates terms connected with branding. After branding by the *στίκτης*, a slave became *στιγματίας*.

68. There is probably another proverb here. We cannot say how the end of the line is to be written *Δάου τιμή, Δάου Τιμή, Δάου τίμη* (concealing some word like *Εὐτίμη*), or even *Δαουτίμη*. There may also be some corruption present.

70. Batyllis appears to be a favourite daughter of Bitinna.

73. The same construction as in iii. 87.

84. The verb *ἐγχυτλοῦν* does not occur elsewhere, but is explained by the use of *χύτλα* to mean drink offerings to the dead (Attic *χοαί*).

85. "You then will wed . . . the one feast following on the other." What are the words lost?

VI

The scene of this piece is as yet unknown, but it is probably Cyzicus.

8. This is a bye-form of the *πρημαίνειν* which occurs in a transitive sense in vii. 98 infra.

9. Coritto again addresses a servant. The *αὐτόν* refers to the chair.

12. 'My dear Coritto, you have the same trouble with your servants as I have.'

15. A passage which will give trouble.
19. βαυβῶν = δλισβος, as Mr. Henry Jackson has pointed out to me.
22. "Will you tell upon me, if I tell you?"
35. It would be rash to lay any stress upon this line in determining the scene of this piece; but there was a famous temple of Adrestia near Cyzicus.
- If προσδοίην is right, the whole expression must be proverbial. Even with προσθόμην the masculine εὐντων and ἕνα suggest a proverb.
37. See iii. 3.
47. "Do not deafen me with your questions."
53. Hermodorus is either the owner of the συνοικία or the owner's agent—either δεσπότης, ναύκληρος, or στέγαρχος, στεγανόμος.
55. The anapaest in the fourth place shows that μακαρίτις was counted as a proper name.
57. If ὡς λέγεις is right, we must assign lines 51 and 54 to Coritto
63. In other words, Cerdon did not send his goods to market, but sold them in his workshop. The ἐμπολῆς were middlemen, who had to pay a tax (ἔπωνον) on every thing sold. Cerdon's practice is what Plato (Soph. 223 D) calls ἡ τῶν αὐτουργῶν αὐτοπωλική as against ἡ μεταβλητική.
64. The eternal quarrel between taxpayer and tax-collector, well illustrated by Pollux ix. 32 who registers thirty-four terms for cursing a τελώνης and then adds καὶ ὅσα ἐν ταῖς συνήθους λαιδορίαις ἔχεις. Read καὶ ὅσας ἐν τῇ συνήθει λαιδορίας ἔχεις?
69. βαλλία = αἰδοῖα. Cp. the Hesychian glosses Βάβαλον · αἰδοῖον. Βάμβαλον : αἰδοῖον. Βογβάλιον : γυναικὸς μόριον.
77. I doubt if λάσκευσα will do—"calling him 'dear.'"
80. This line is probably corrupt.
87. There is no doubt about Ἀρτέμῃς being the right quantity for the name in this piece.
91. "Were you not able to pay for the two? You should have asked who had ordered the other."

VII

We only know of Ταυρεῶν as a Cyzicene month. If the name was really not used elsewhere, the scene of this piece is Cyzicus—a conjecture supported by the name Ἀρτακίνη (ll. 87, 92), seeing that Ἀρτάκη was a suburb of Cyzicus. Strabo 582. 4, 635. 1. There is great difficulty in knowing who actually take part in the dialogue. I have not yet succeeded in making this clear.

57. Of these names of shoes Pollux and Hesychius give all but κοκκίδες and ἐφηβοί.

70. "Yes, by this grey head on which baldness——"

75. Another proverb still—"If we catch nothing, the pot will be the worse for it."

80. 'Whether you are sorry for it or angry at it.'

87. From this line and 92 we may infer that Artacene is present in the shop.

98. Cerdon has quieted down after the rebuke in 65 supra, and has continued to speak in a low and subdued tone. He is now scolded for it.

118. The proverb means that the shoemaker who has made the woman's shoes hitherto is a botcher. Shoemakers sharpened their knife on the sole of their foot.

122. Cerdon seems to turn from the group of women to another woman who has just come up to the door.

128. The leather is sewn over the foot. The shoe fits better, as the natural heat of the foot stretches the leather. Perhaps *καρράπτειν* (i.e. *καταρράπτειν*) should be read for *καὶ ῥάπτειν*.

APPENDIX

GIVING NEW READINGS ADOPTED IN PART OR ENTIRELY FROM VARIOUS SOURCES

- I. 35. καλλονῇ A. Platt, Herwerden.
— 37. τάχ' οὖν λήσεις Herwerden, Hicks.
— 47. μή τις ἔστηκε || σύνεγγυς ἡμῖν ; H. Jackson.
— 57. τὰ σπλάγχν' ἔρωτι Hicks, Headlam.
II. 3. νηῦν R. Walker.
— 14. ἀνευθε μόχθων, ἄνδρες, εἴληχε χλαῖναν Headlam.
— 17. τὴν κακὴν λιμόν Headlam.
— 20. ἀλήθειν οὐτ' ἐγὼ πάλιν πεινῆν Headlam.
— 28. ὃν χρῆν ἑαυτὸν ὅστις ἐστὶ κακὸν ποίου || πηλοῦ πεφύρητ' εἰδόθ' A.
Platt, Headlam, Hicks.
— 78. λεηλατοῖμ' ἂν Headlam.
III. 68. σκῦτος H. Jackson.
— 75. ὅκου χώρας || οἱ O. Crusius.
— 87. οὐδέκω λήξεις R. Ellis.
IV. 16. ἱητρα Headlam, etc.
— 62. πύραγρον δὲ Headlam.
— 63. μιν Μύλλος O. Crusius.
— 74ff. After Headlam, Hicks, Herwerden, Ellis.
V. 41. θλῆ Headlam.
— 74. After H. Jackson.
— 77. ὃς τὴν τύραννον——Herwerden.
VI. 46. ἐν εὐχομαι W. Headlam.
— 70. αὐταὶ γὰρ ἐσμεν H. Jackson, Herwerden, Anonym. in *Sat. Review*.
VII. 102. χρυσέους Headlam.
— 126. δουλίδ' Headlam.

There are also many passages in which the reading of the papyrus has been vindicated as against my first text. I hope some day to be able to do full justice to the courtesy of my critics in this respect. In justice to myself I ought to add that owing to some misunderstanding as to the date at which the editio princeps was to appear my own text was printed off the better part of a month too soon—an accident which denied me the last cleanings of the papyrus. Some recently ascertained readings of the papyrus I have also obtained through the kindness of Mr. Kenyon.

THE END

Printed by R. & R. CLARK, Edinburgh.

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